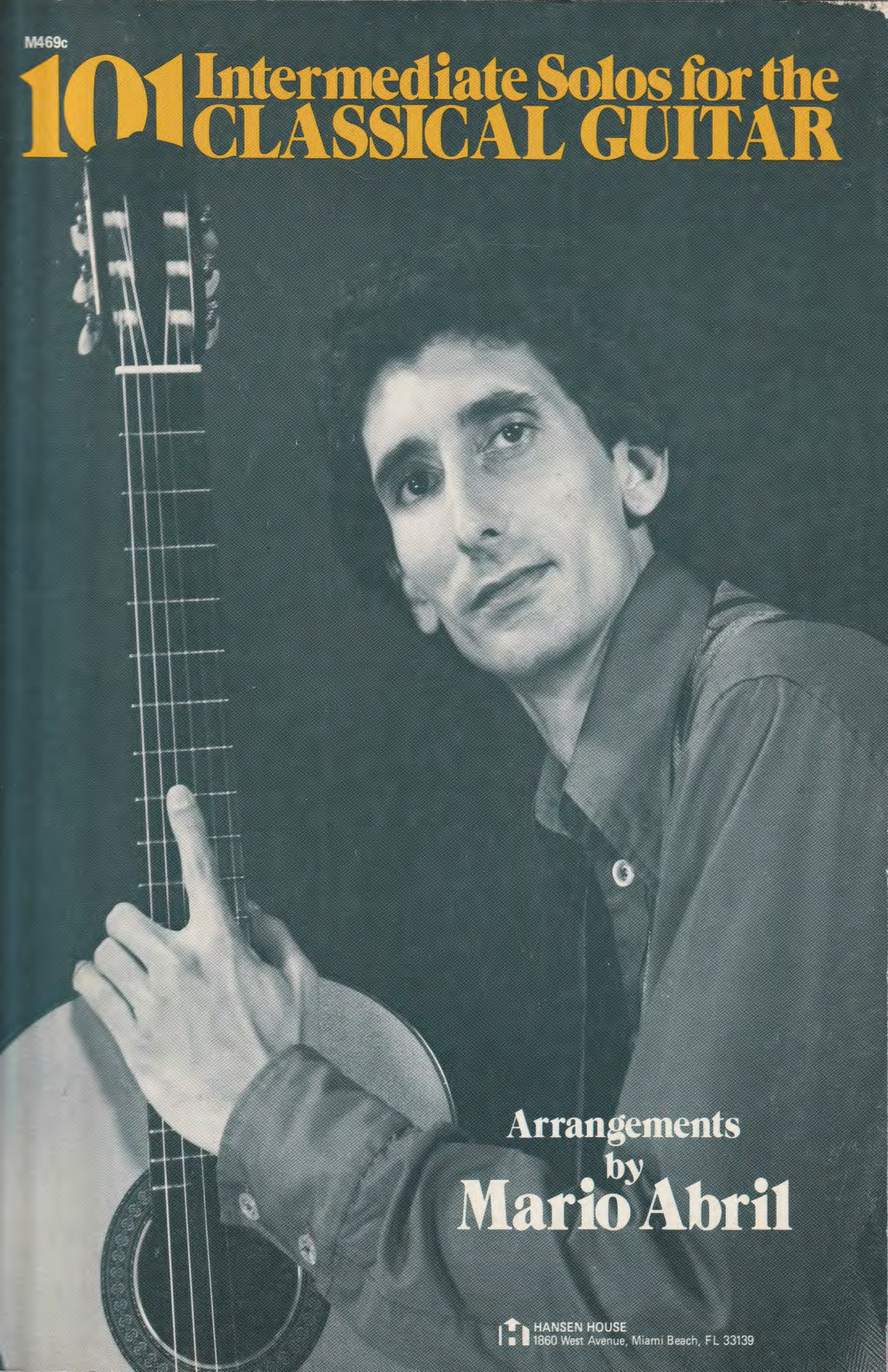
M469c

# 101 Intermediate Solos for the CLASSICAL GUITAR



## Arrangements by Mario Abril

HANSEN HOUSE
1860 West Avenue, Miami Beach, FL 33139

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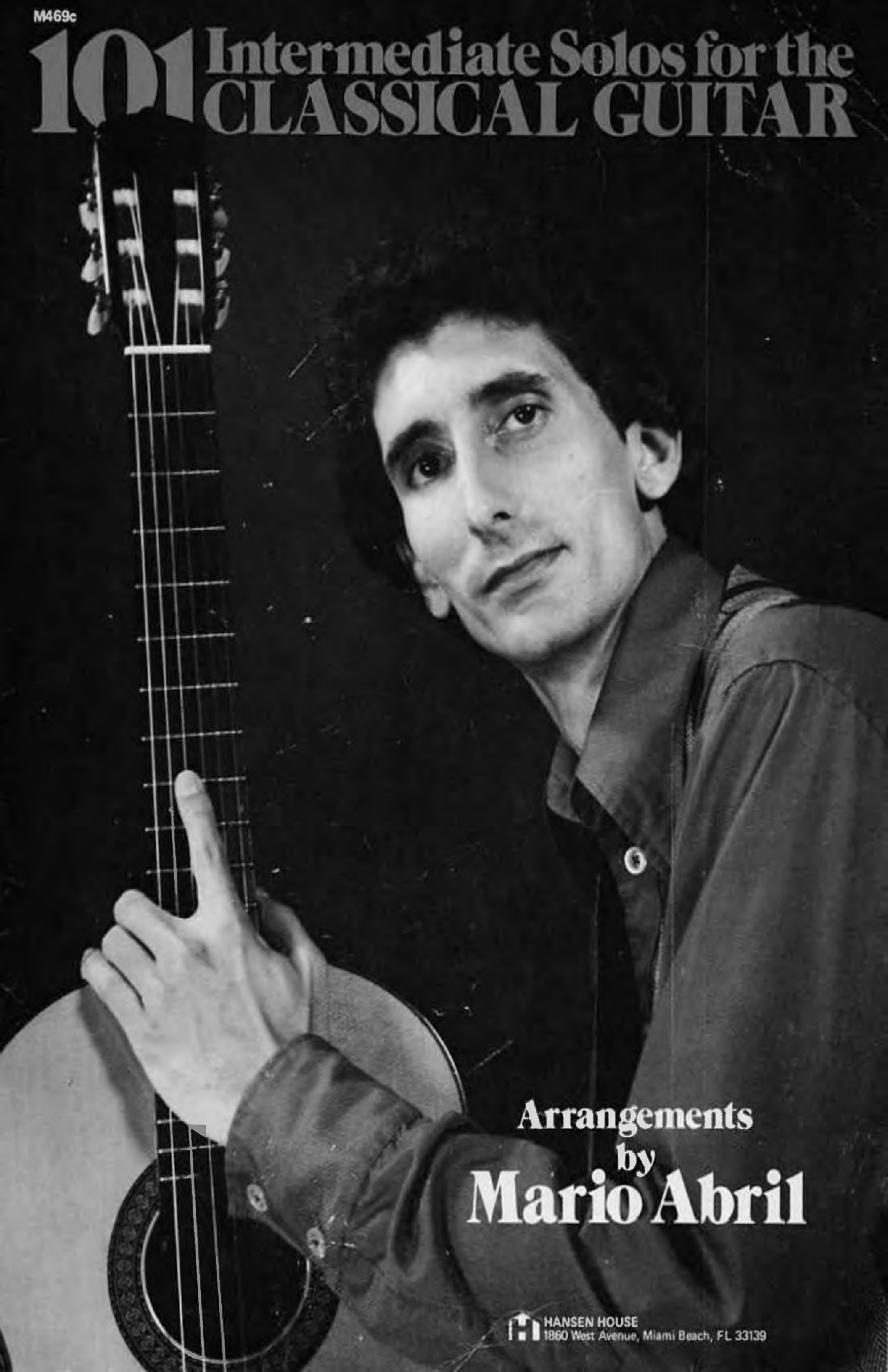
# 101 Intermediate Solos for the CLASSICAL GUITAR



## Arrangements by Mario Abril

HANSEN HOUSE
1860 West Avenue, Miami Beach, FL 33139

# 101 Intermediate Solos for the CLASSICAL GUITAR

## Intermediate Arrangements by Mario Abril

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## GRATEFUL ACKNOWLEDGEMENTS TO:

**Fermata International Melodies** — Feelings.

**George Pincus & Sons Music Corp.** — Calcutta.

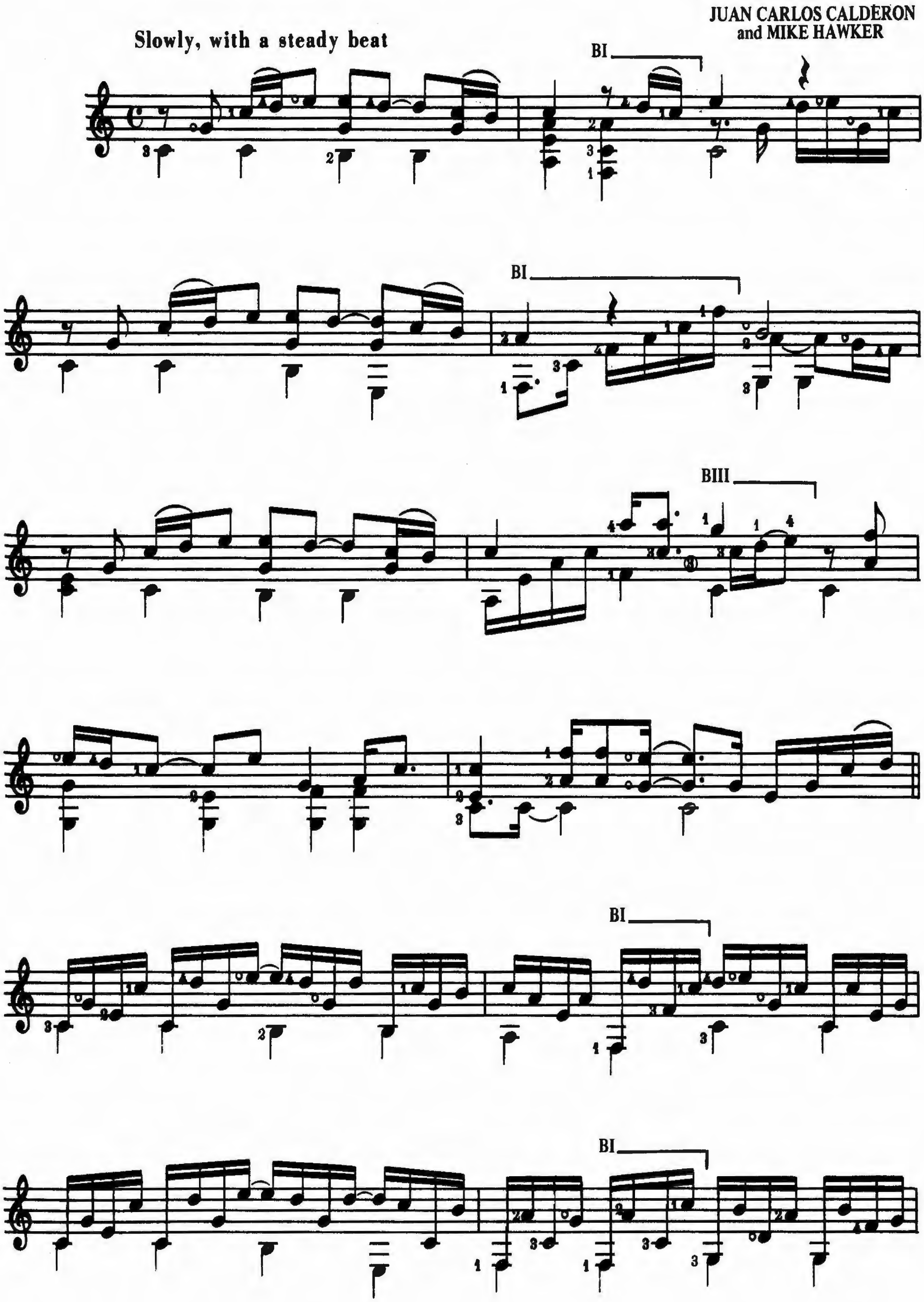
**Radmus Publishing Inc.** — Eres Tu / Touch The Wind.

. . . for permission to use the above 3 songs. Also acknowledgements to **Shattinger International** for the balance of 97 songs. 9111

# ERES TU/TOUCH THE WIND

JUAN CARLOS CALDERON
and MIKE HAWKER

Slowly, with a steady beat

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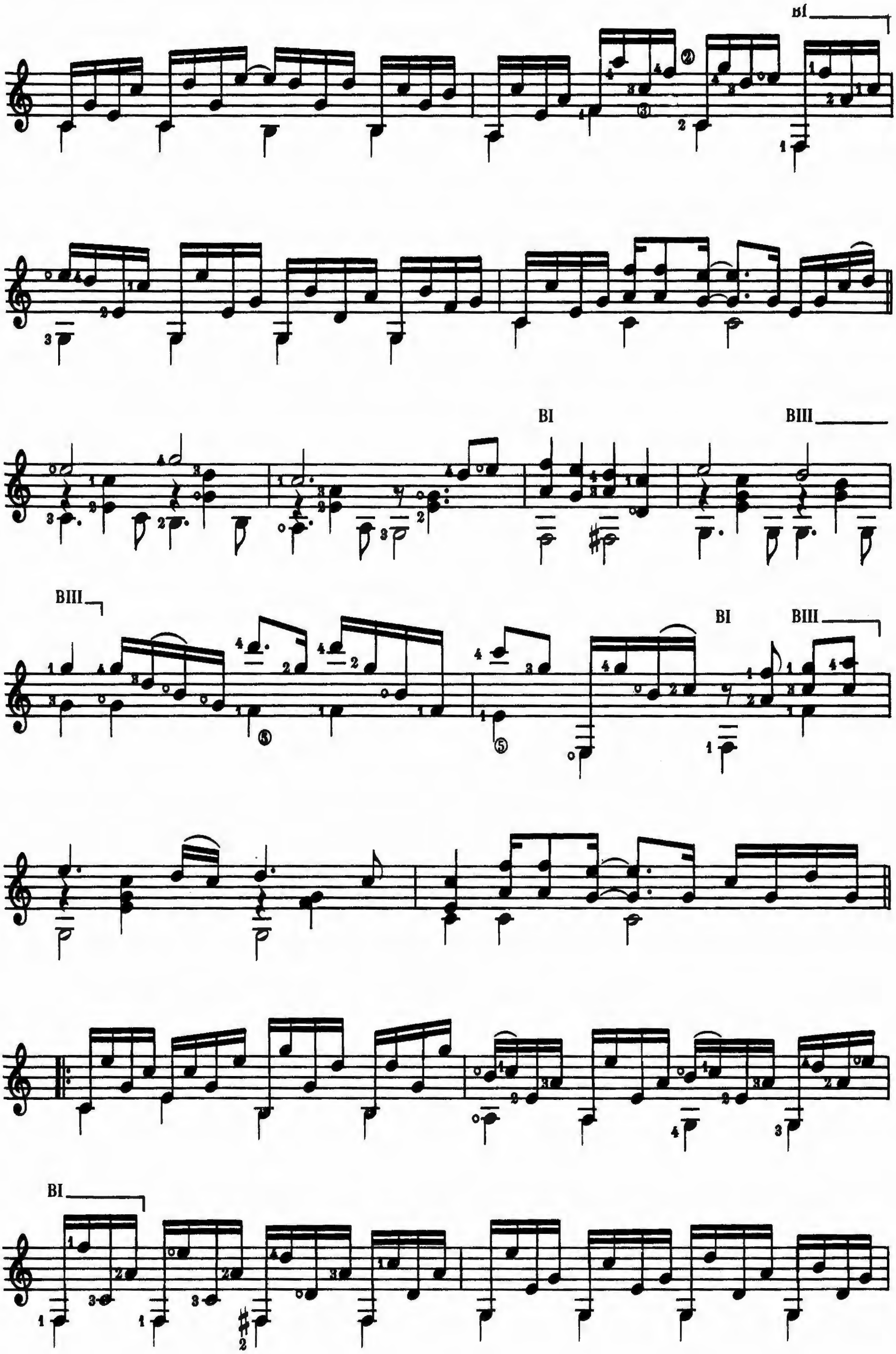

BI
BI
BIII
BIII
BIII
BI
BIII
BI

BIII

BI

BIII

BI

BIII

BIII

BI

BIII

1.

2.

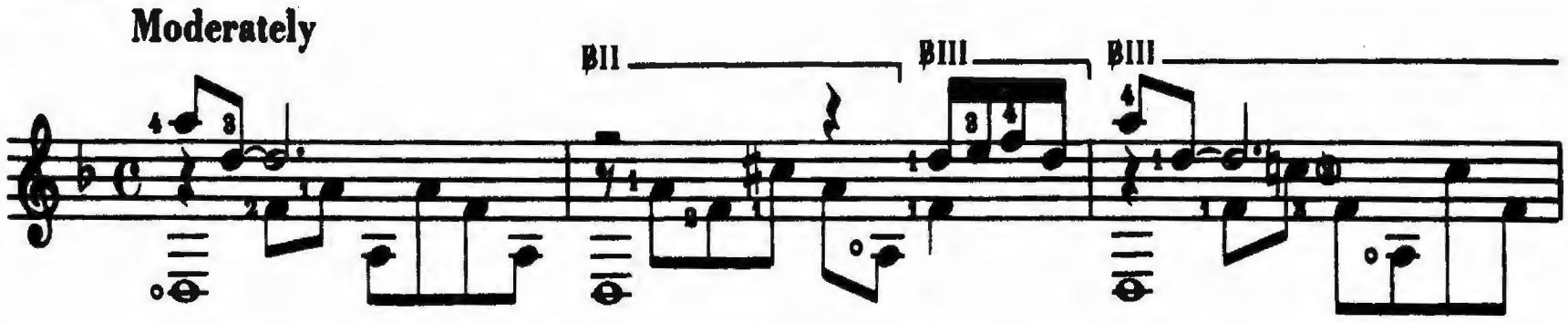
*rit.*

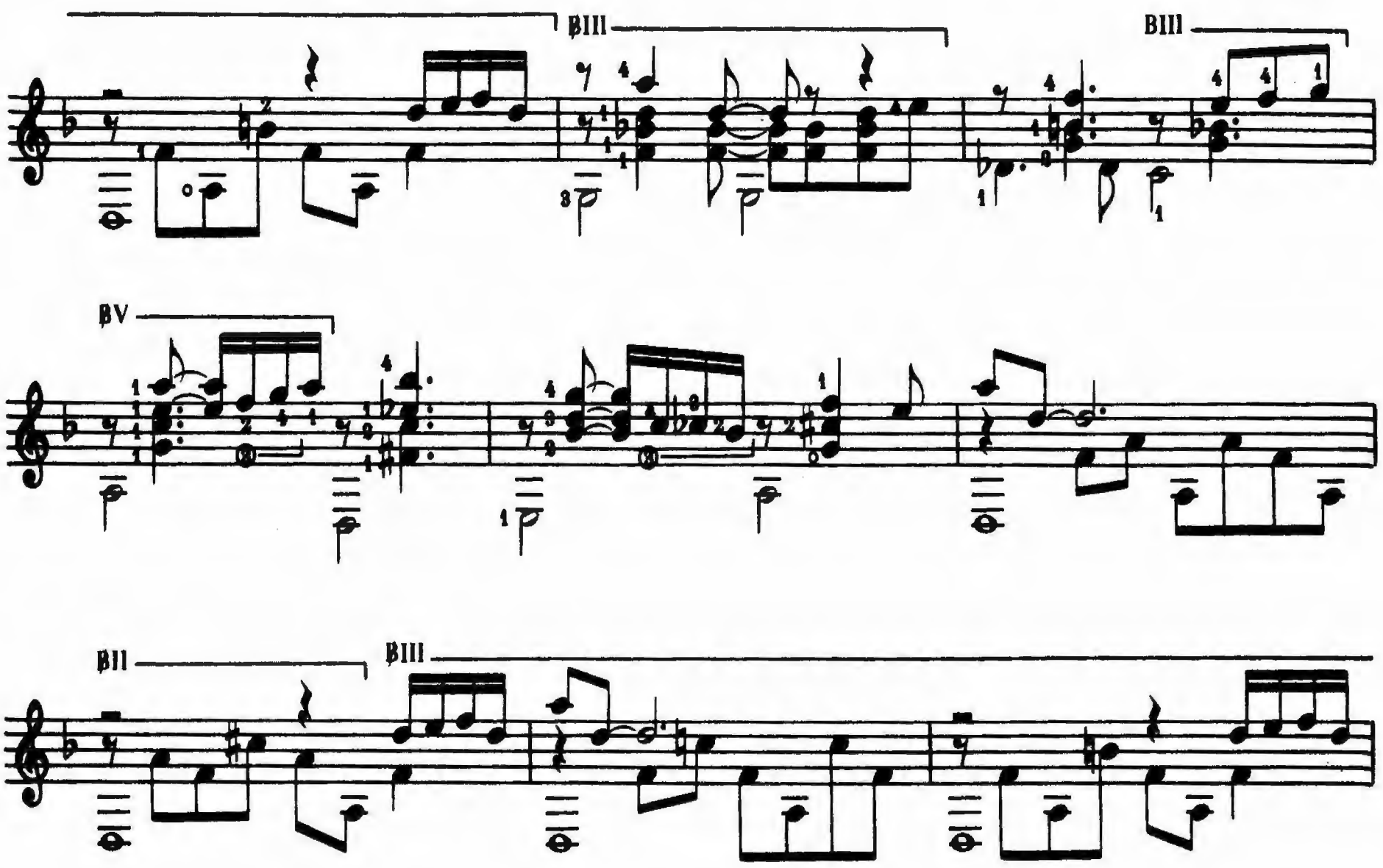
# FEELINGS

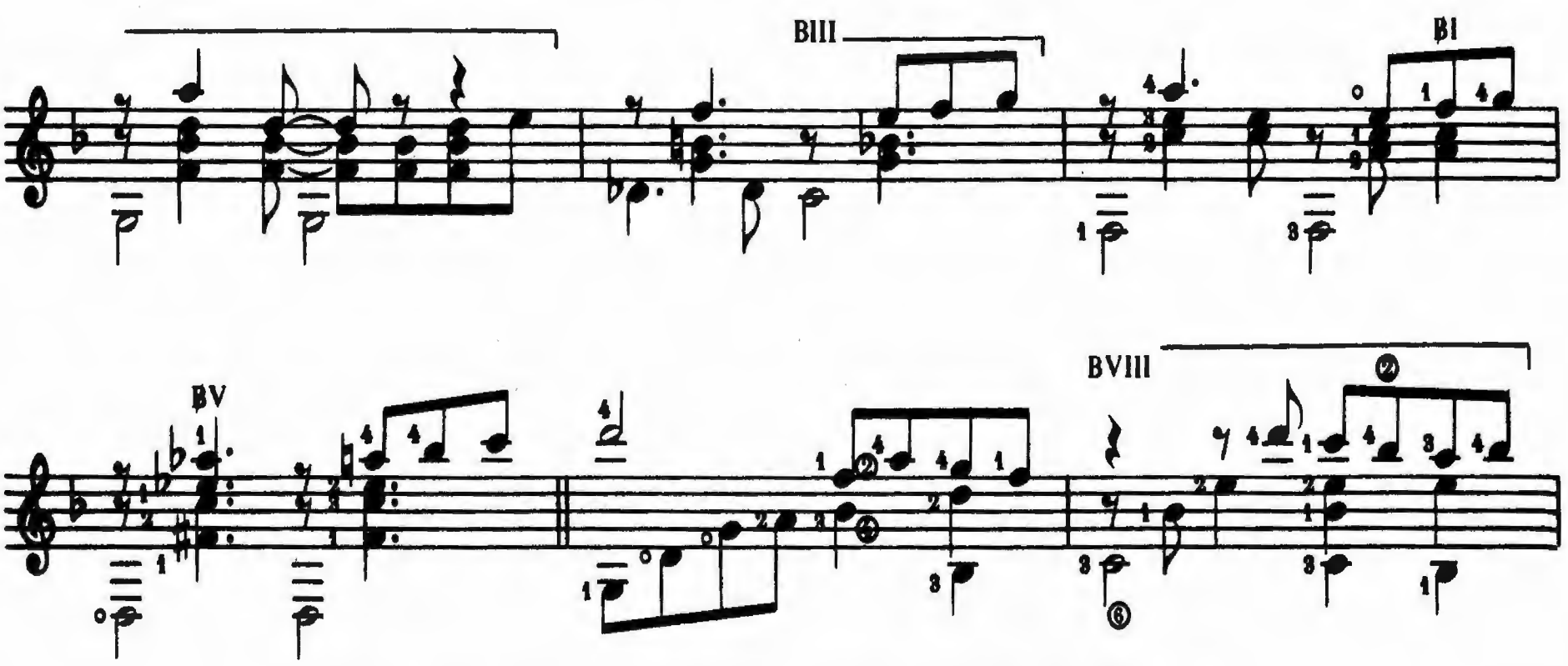
By MORRIS ALBERT

⑥ - D

Moderately

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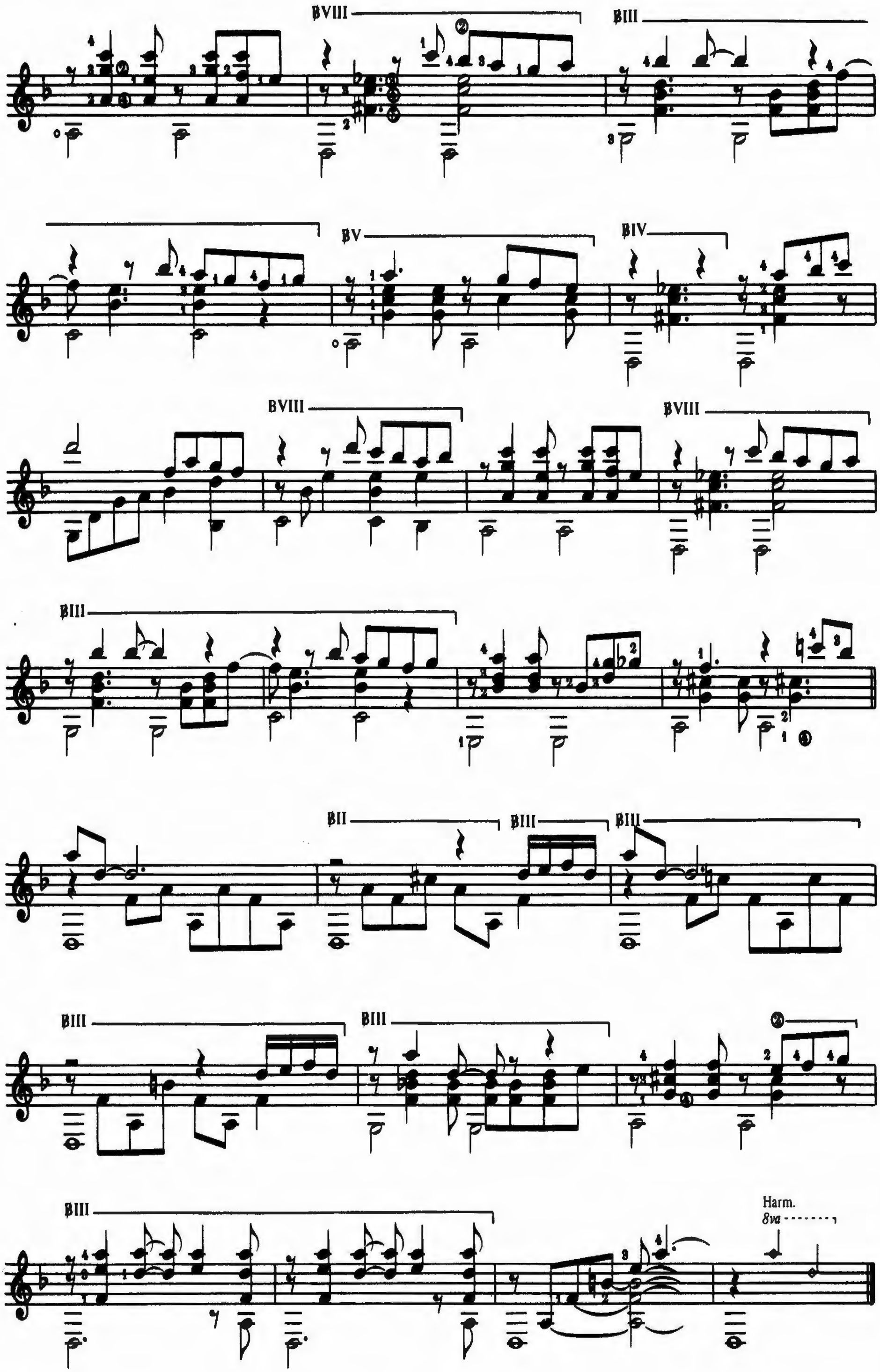
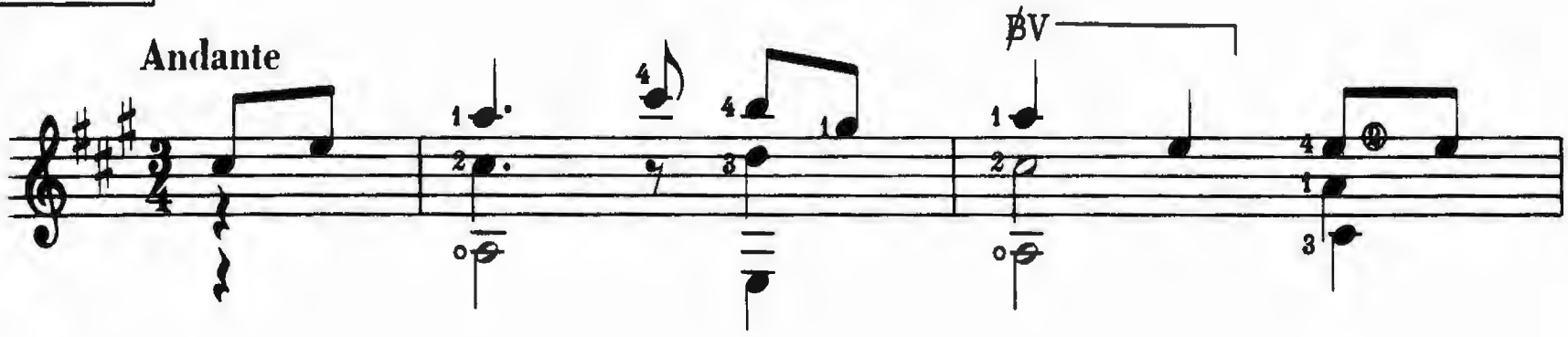
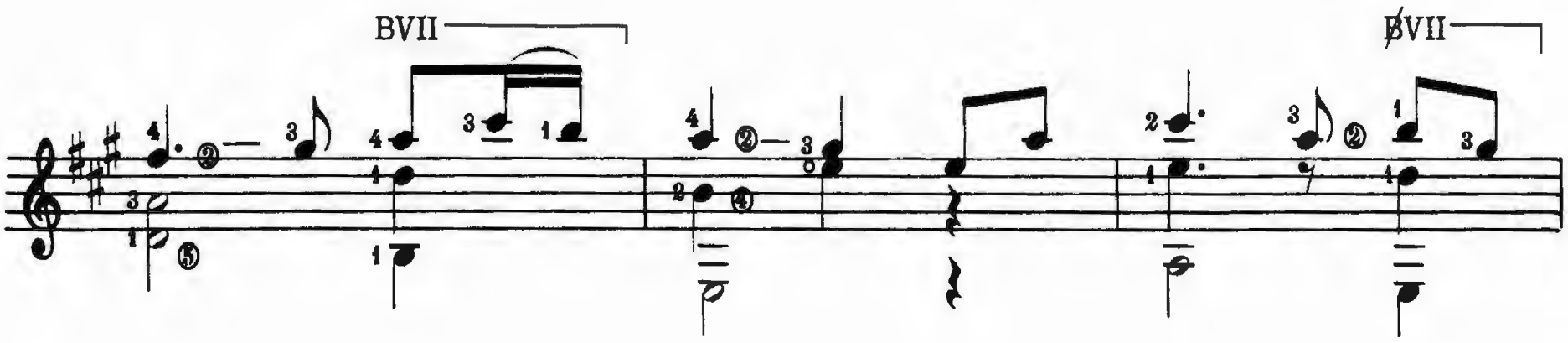

♭VIII
♭III
♭V
♭IV
♭VIII
♭VIII
♭III
♭II
♭III
♭III
♭III
♭III
Harm.
8va

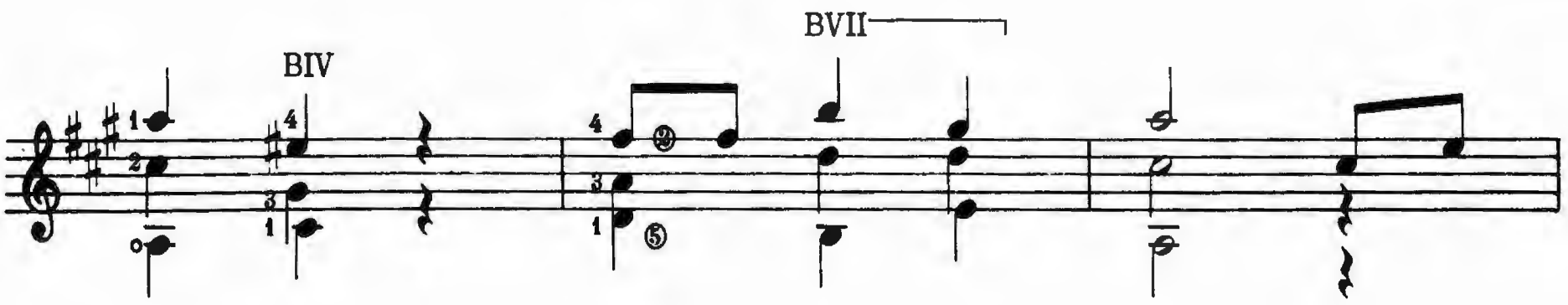
# THREE ENGLISH FOLK SONGS

ALLAN WATER

Andante







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♭II BVII ♭II

♭VII

♭VII BIV ♭II BVII ♭II BII

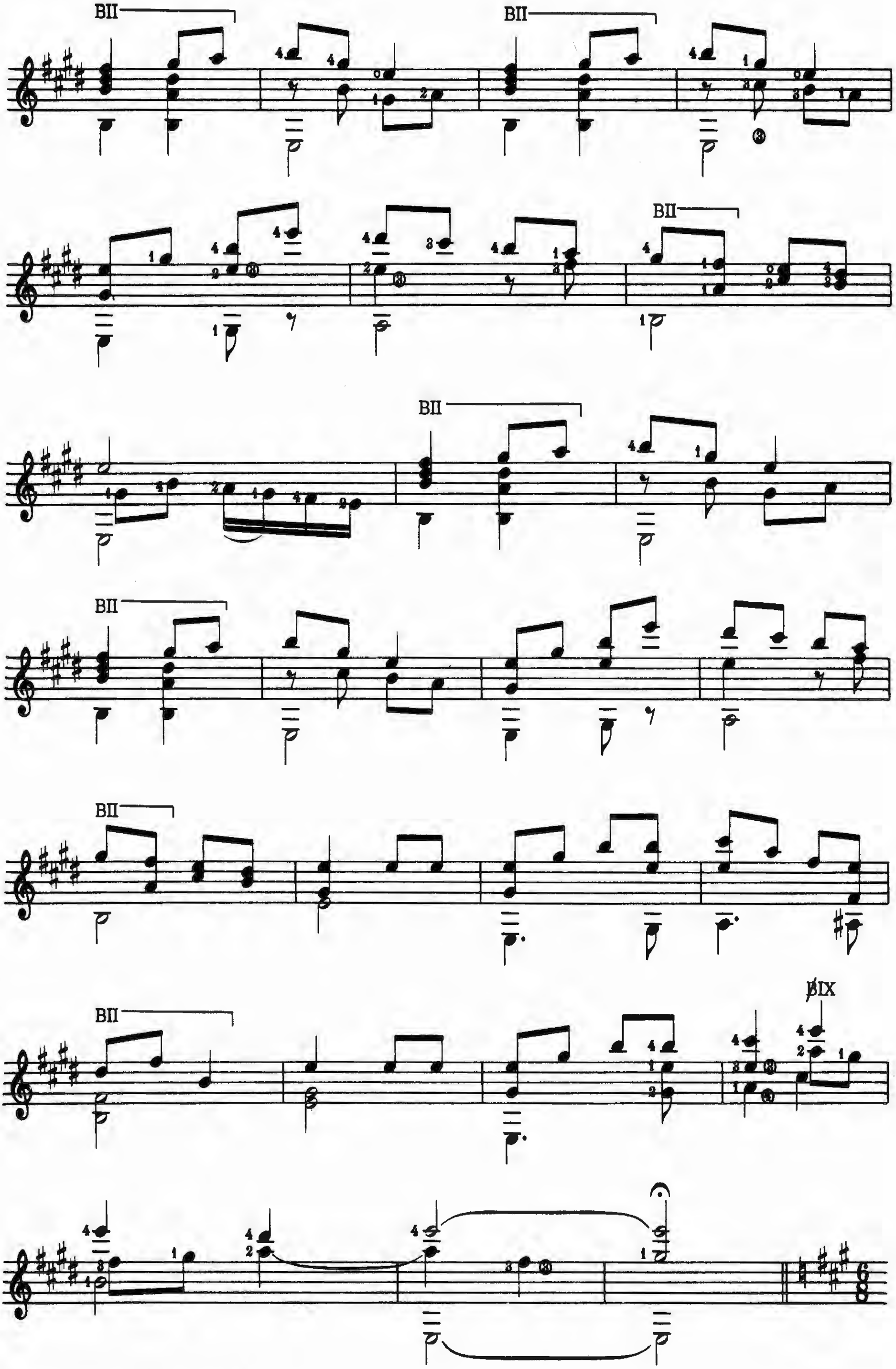
*rit.* - - - - - - - - - - - - - - - - - - - - - - -

EARLY ONE MORNING

*a tempo*

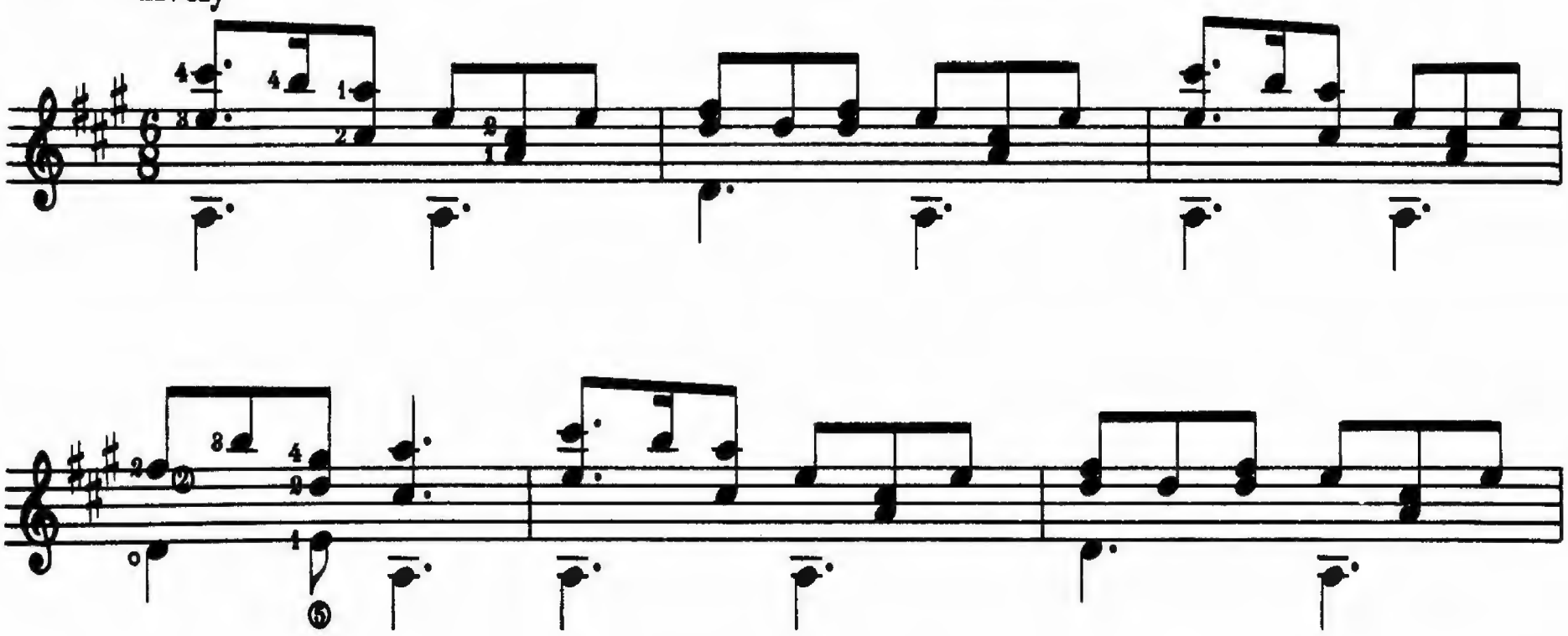
BIV BII

BIV BII


BII
BII
BII
BII
BII
BII
BII
BIX

## BLOW THE WIND SOUTHERLY

**Lively**



*From The German Hit "KALKUTTA LIEGT AM GANGES"*

# CALCUTTA

LEE POCKRISS, PAUL VANCE
and HEINO GAZE

Moderately

B II

1 2

B II B V B II

B II

B II

B II B II

B IX

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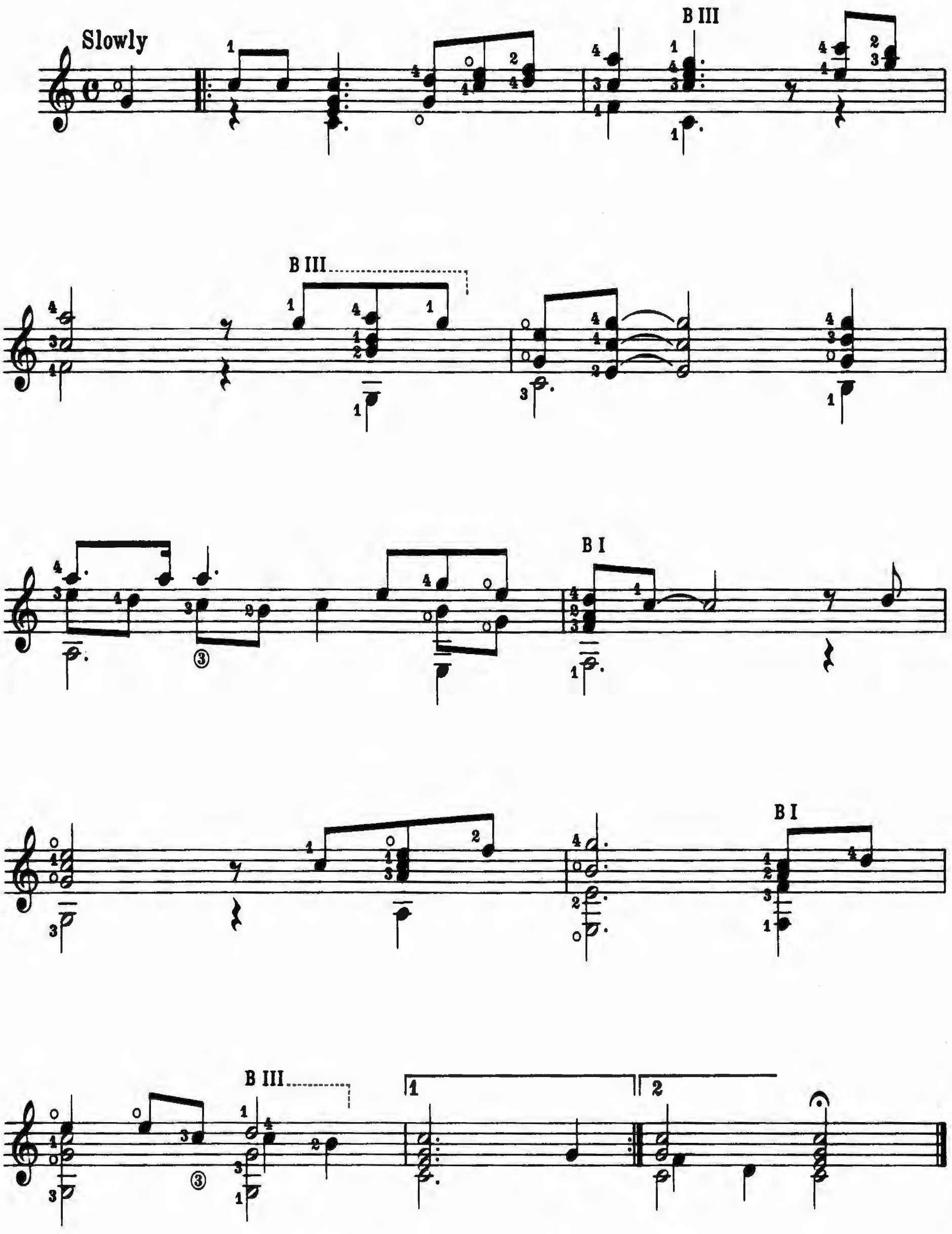
# SHENANDOAH

Traditional

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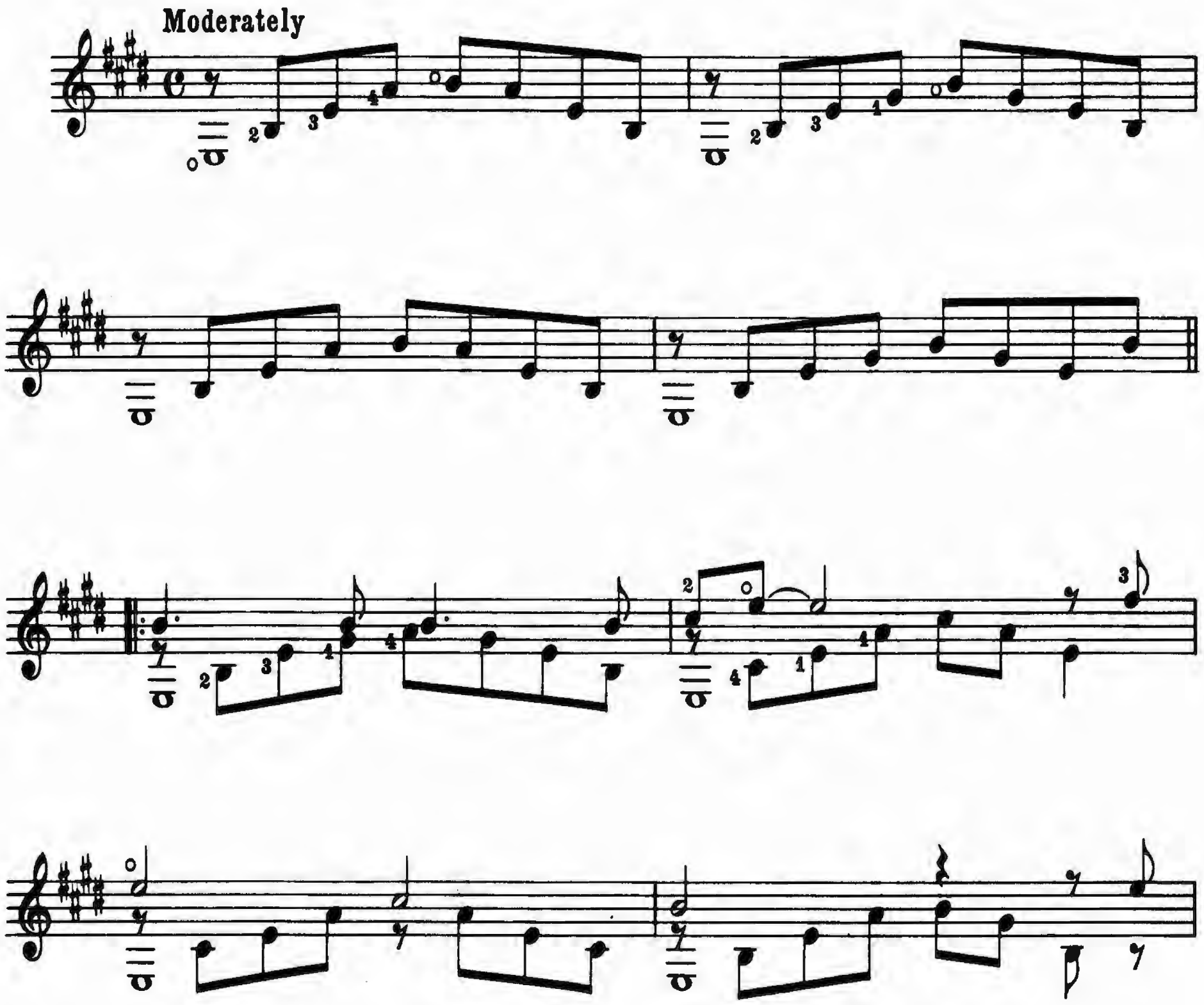
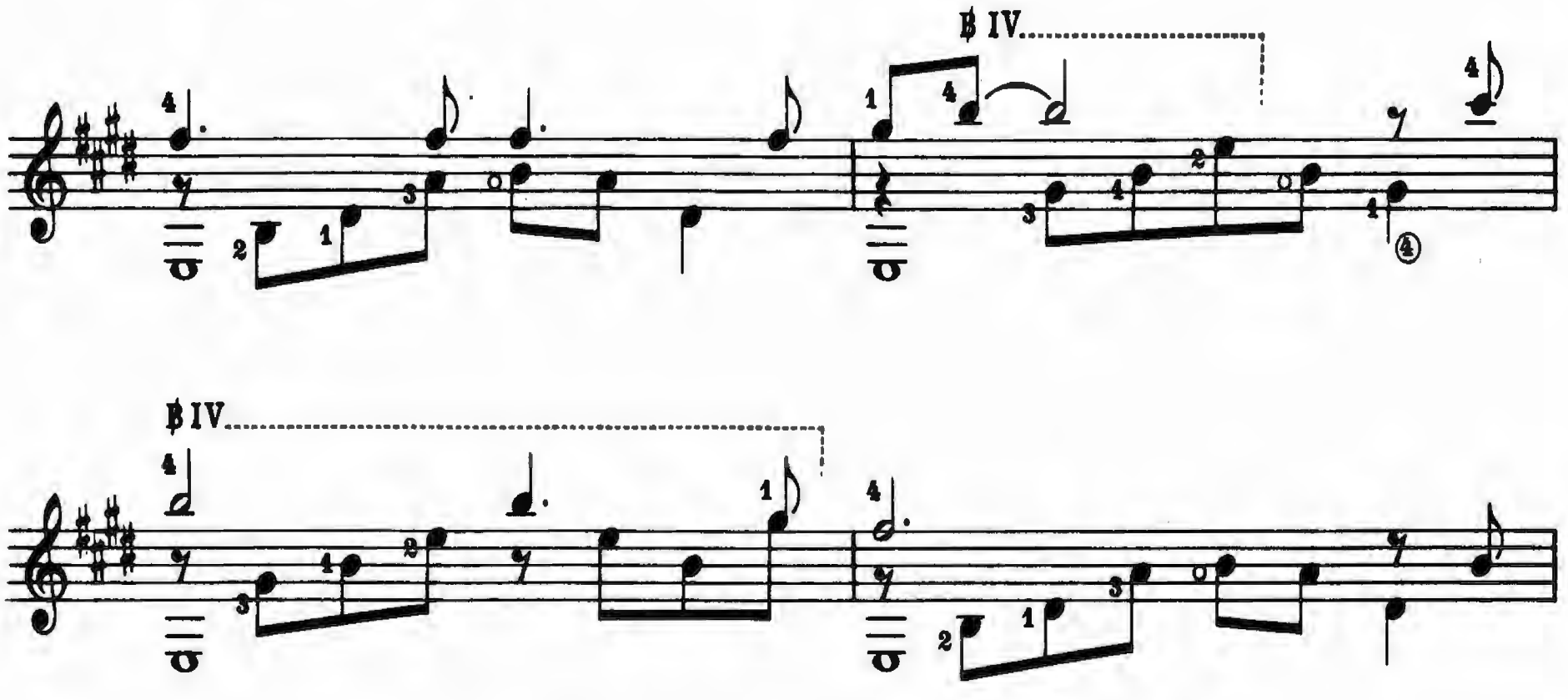
# I GAVE MY LOVE A CHERRY

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♭ IV

♭ IV

B II

B II

# AFTER THE BALL

CHARLES K. HARRIS

Moderate waltz tempo

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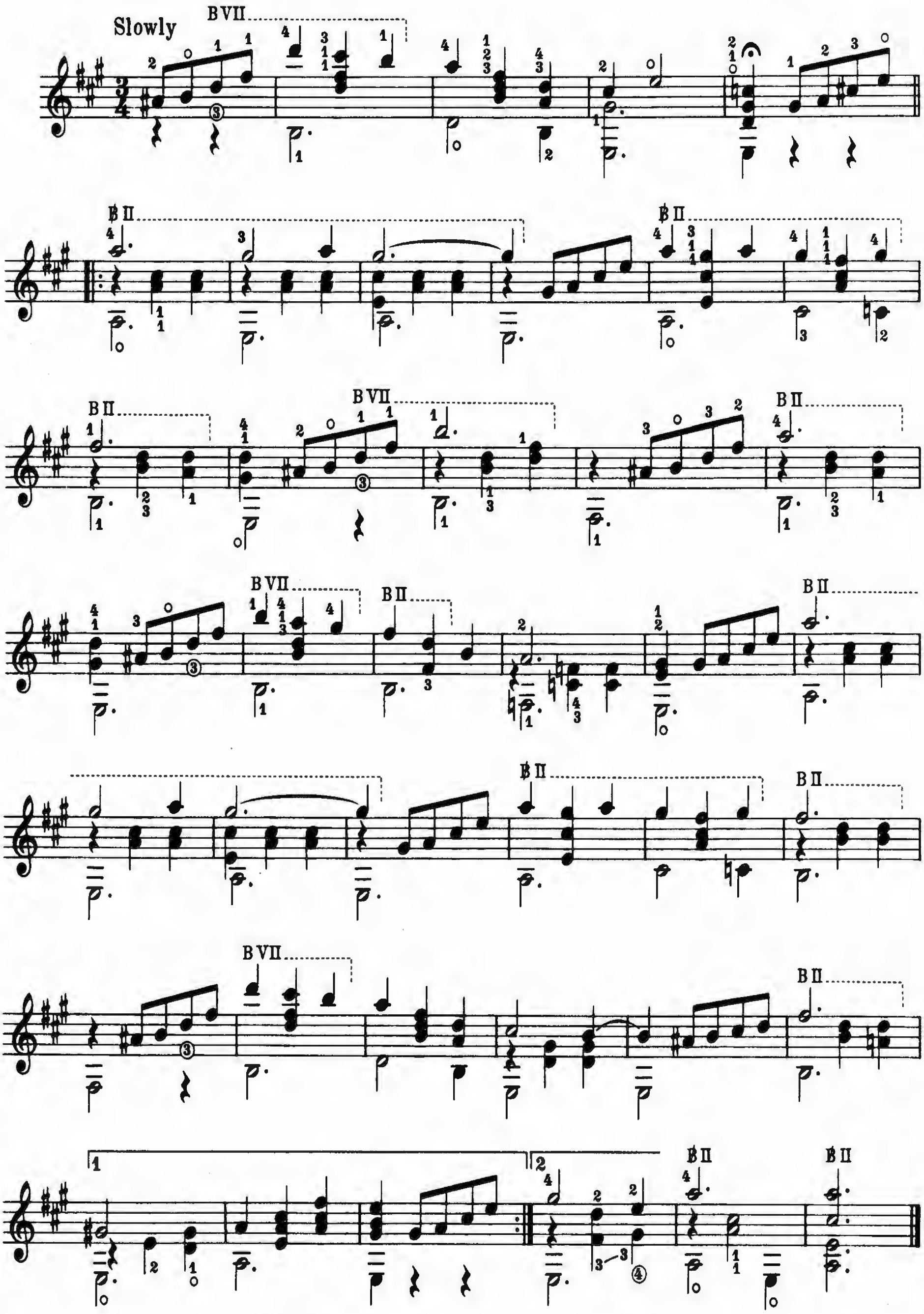
# FASCINATION

BILL HANSEN and
F. D. MARCHETTI

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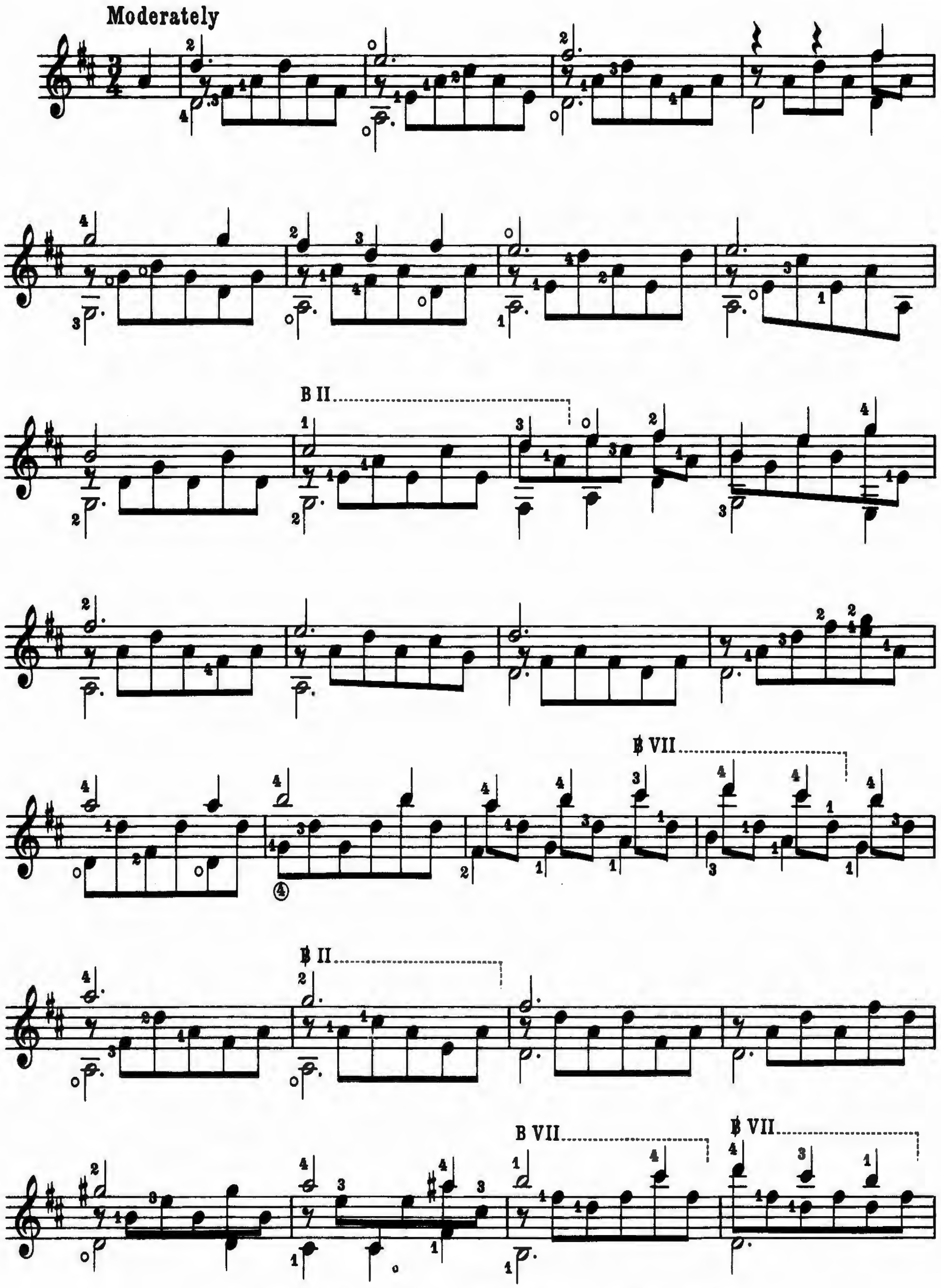
# PLAISIR D'AMOUR

GIOVANNI MARTINI

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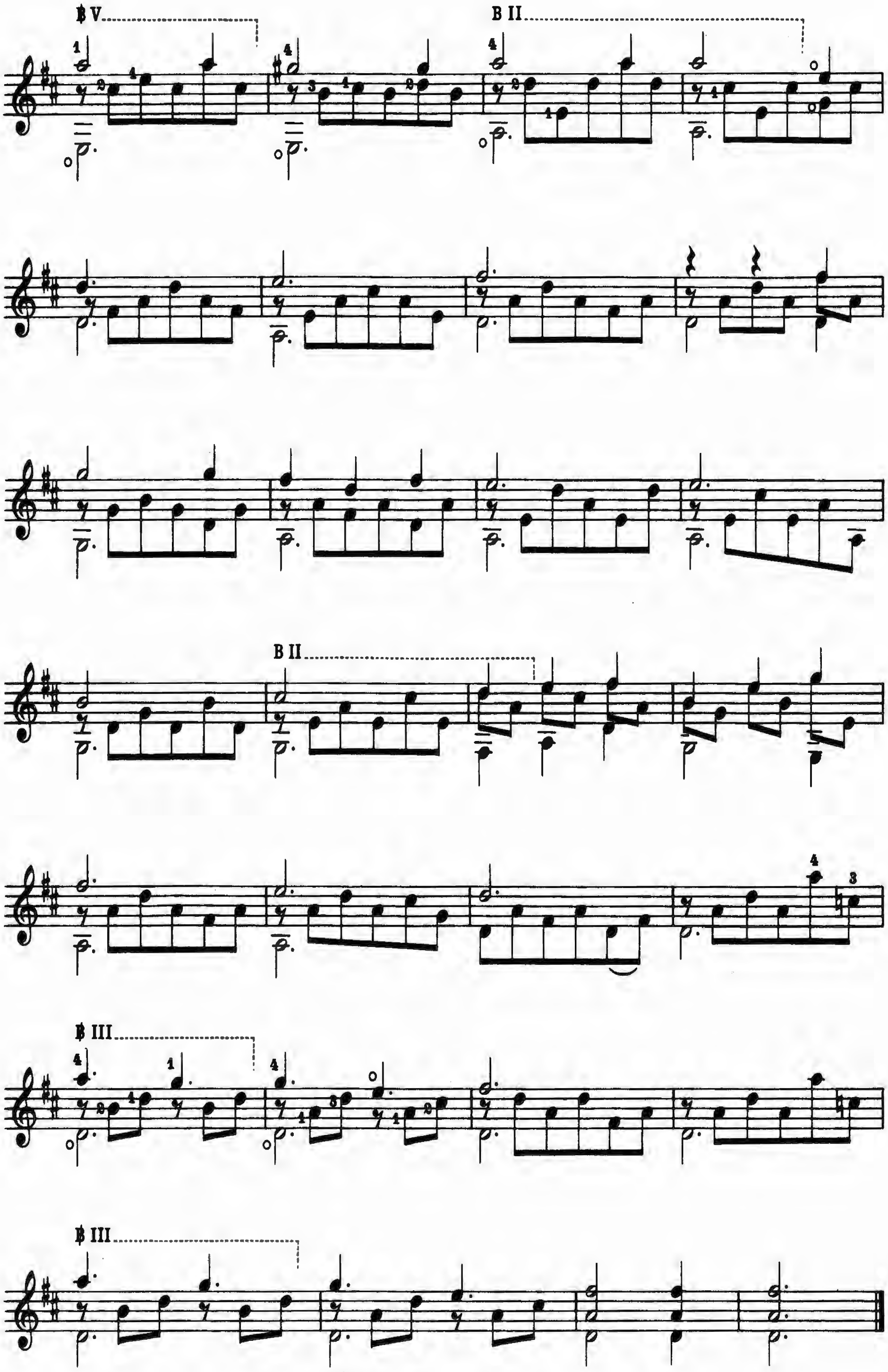
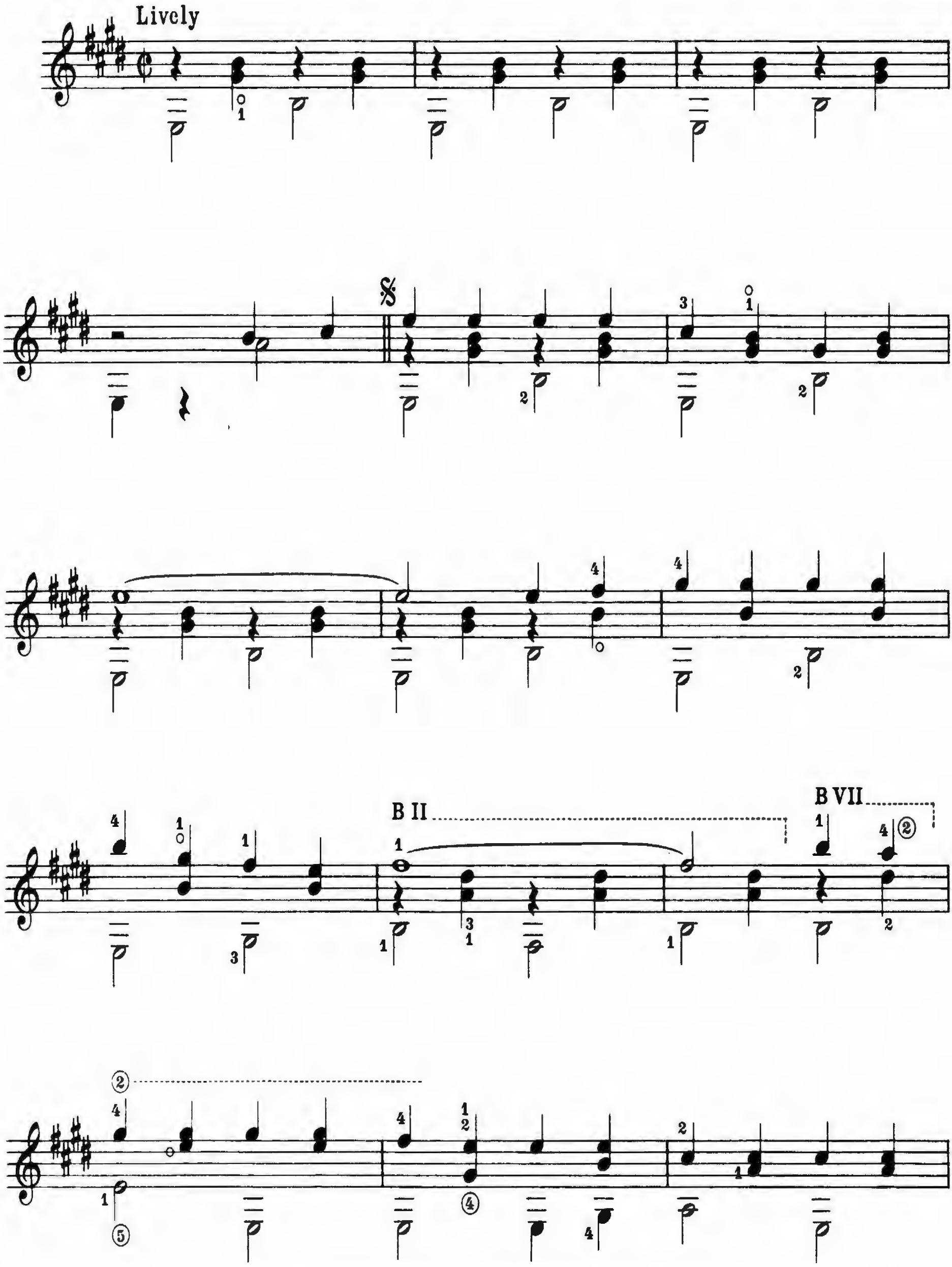

♭V
B II
B II
♭III
♭III
rit.

# SHE'LL BE COMIN' ROUND THE MOUNTAIN

Traditional

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B II

very slowly and freely

B IV

*Fine*

*rit.*

B II

B IV

B II

B VII

B II

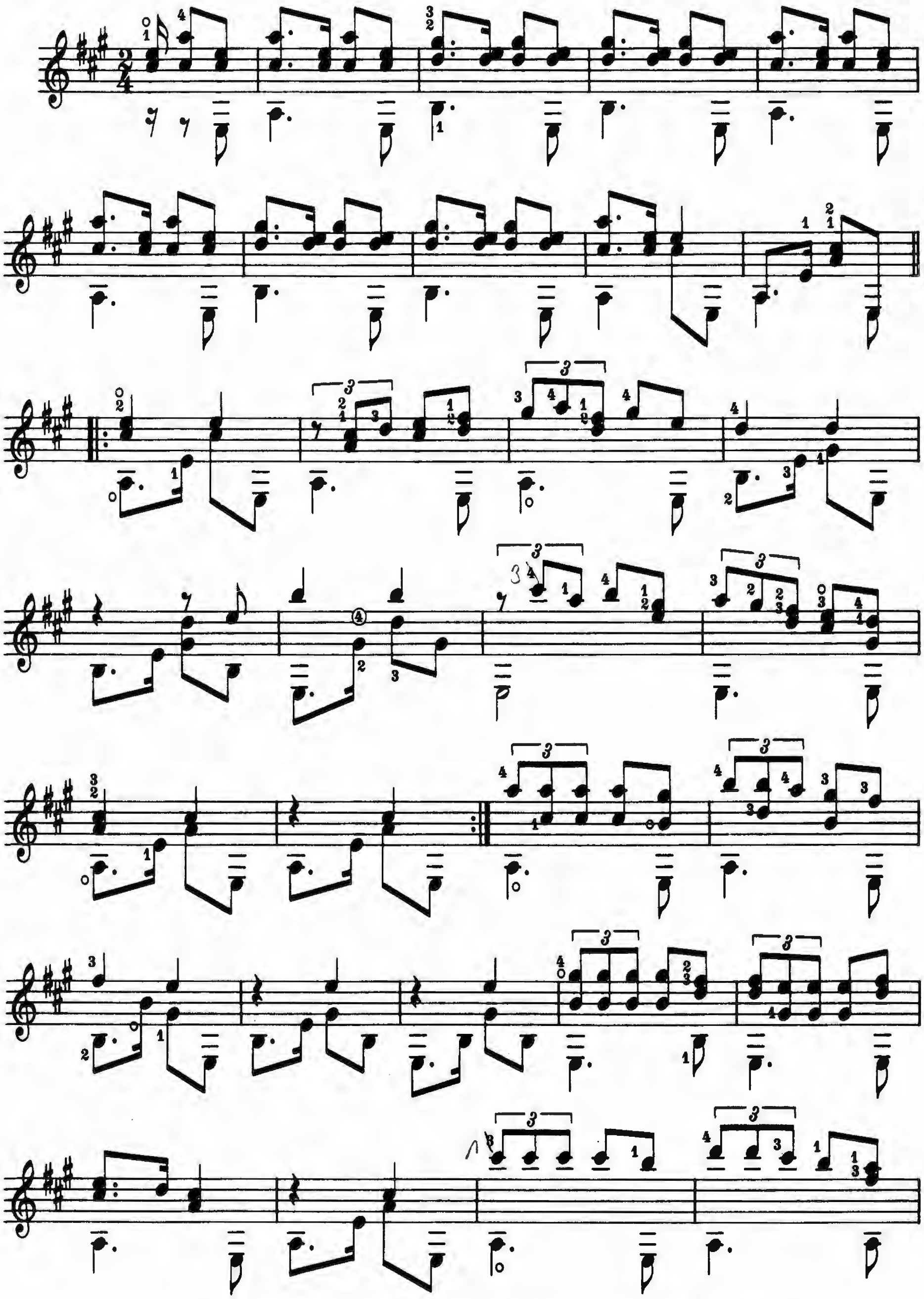
B II

B II

*D.S. al Fine (Tempo I)*

# LA PALOMA

SEBASTIAN YRADIER



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B VIII

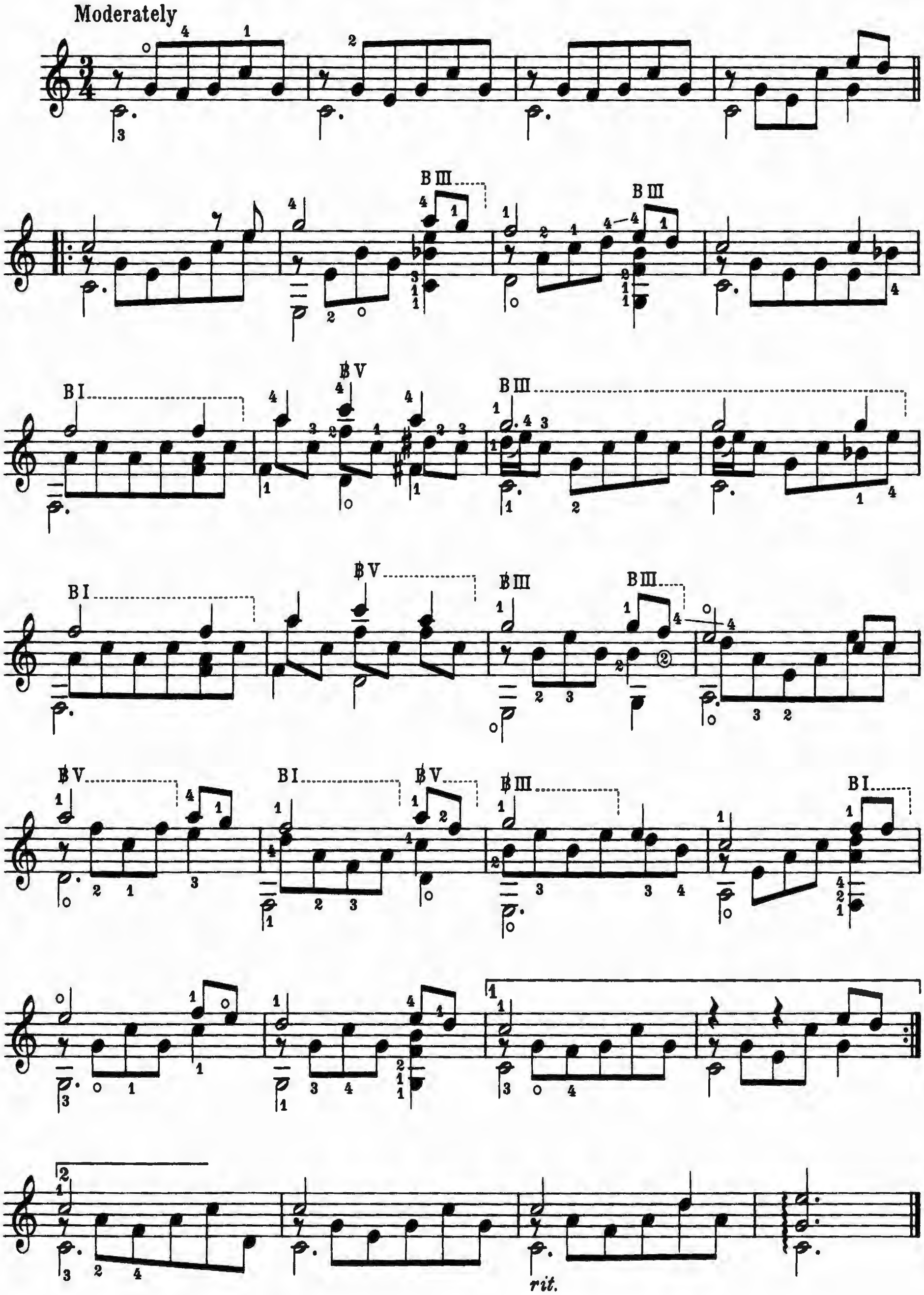
freely

a tempo

B II

# AMAZING GRACE

Traditional

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# SANTA LUCIA

Andante

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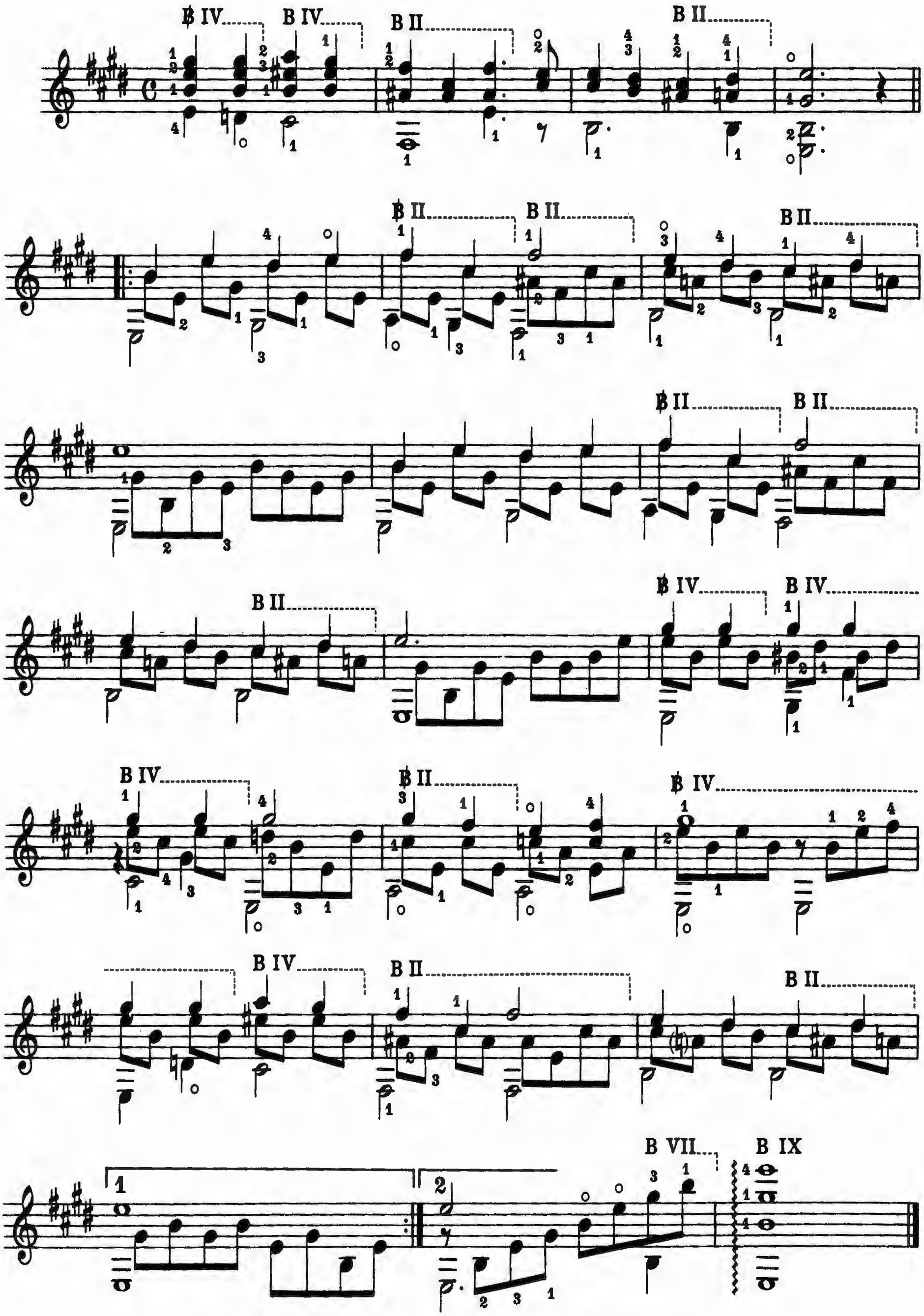
# AURA LEE

Anon.

Slowly

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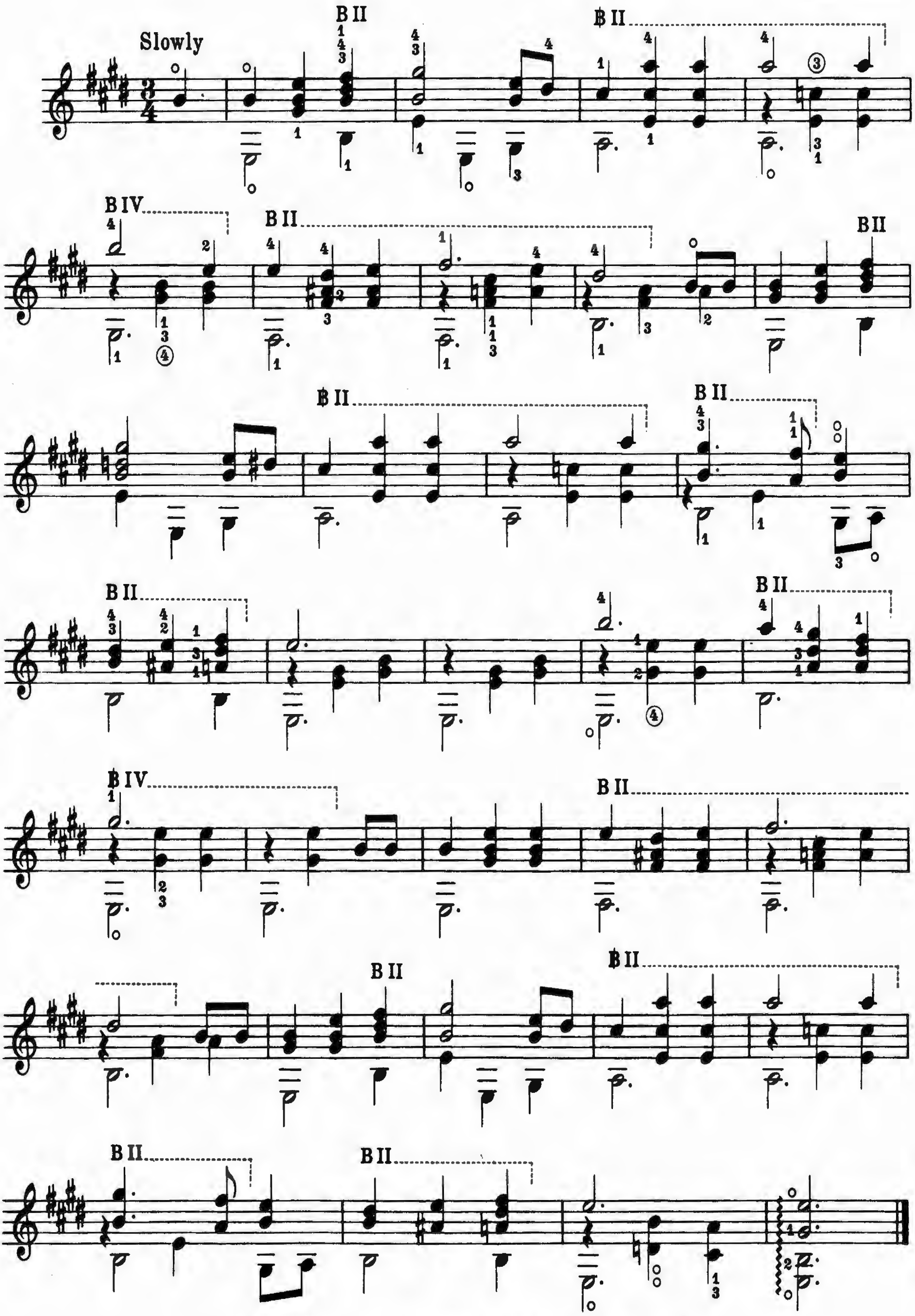
# HOME ON THE RANGE

Traditional

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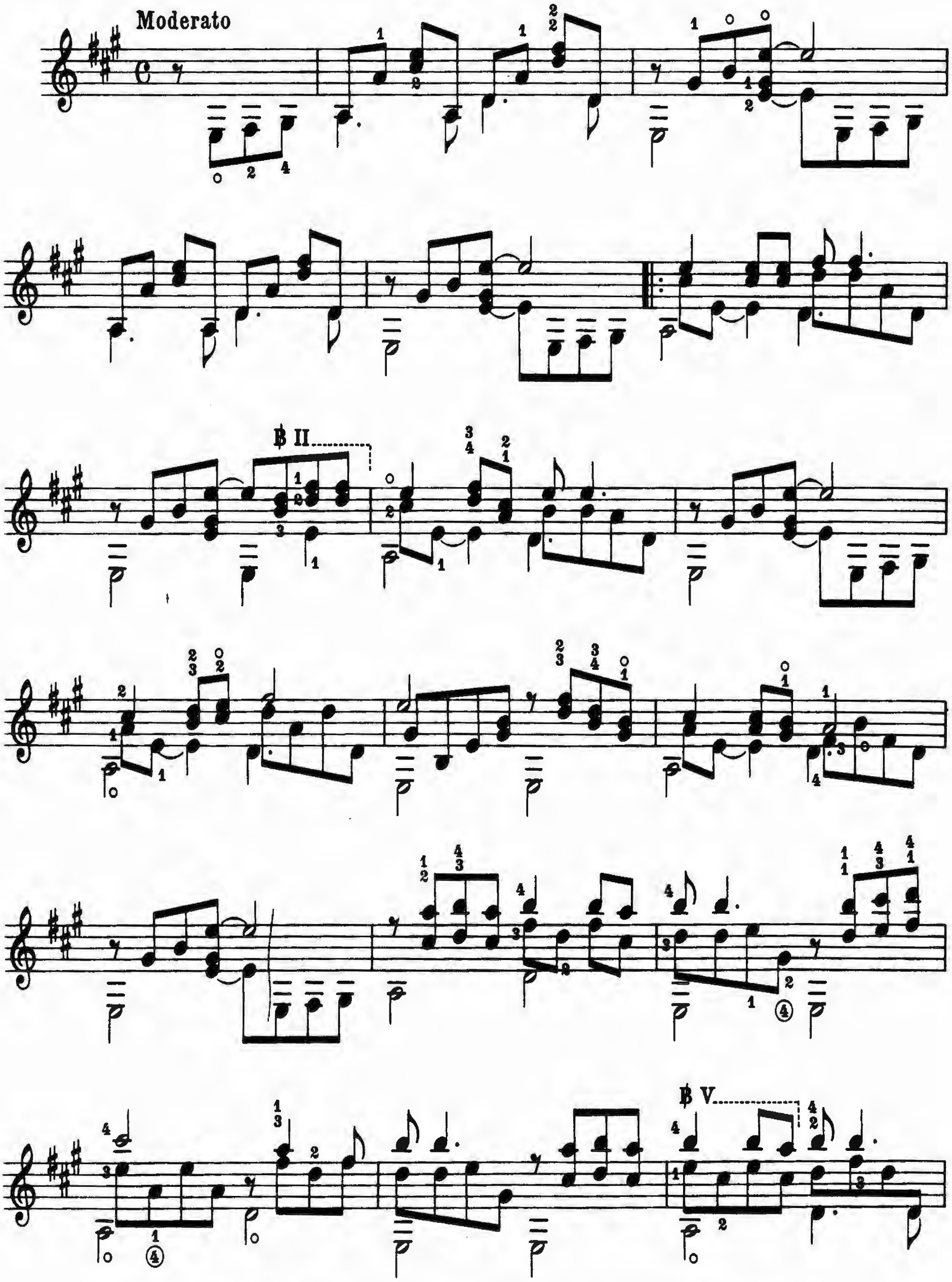
# GUANTANAMERA

Cuban Traditional

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♭ VII

♭ IV

3

3

1

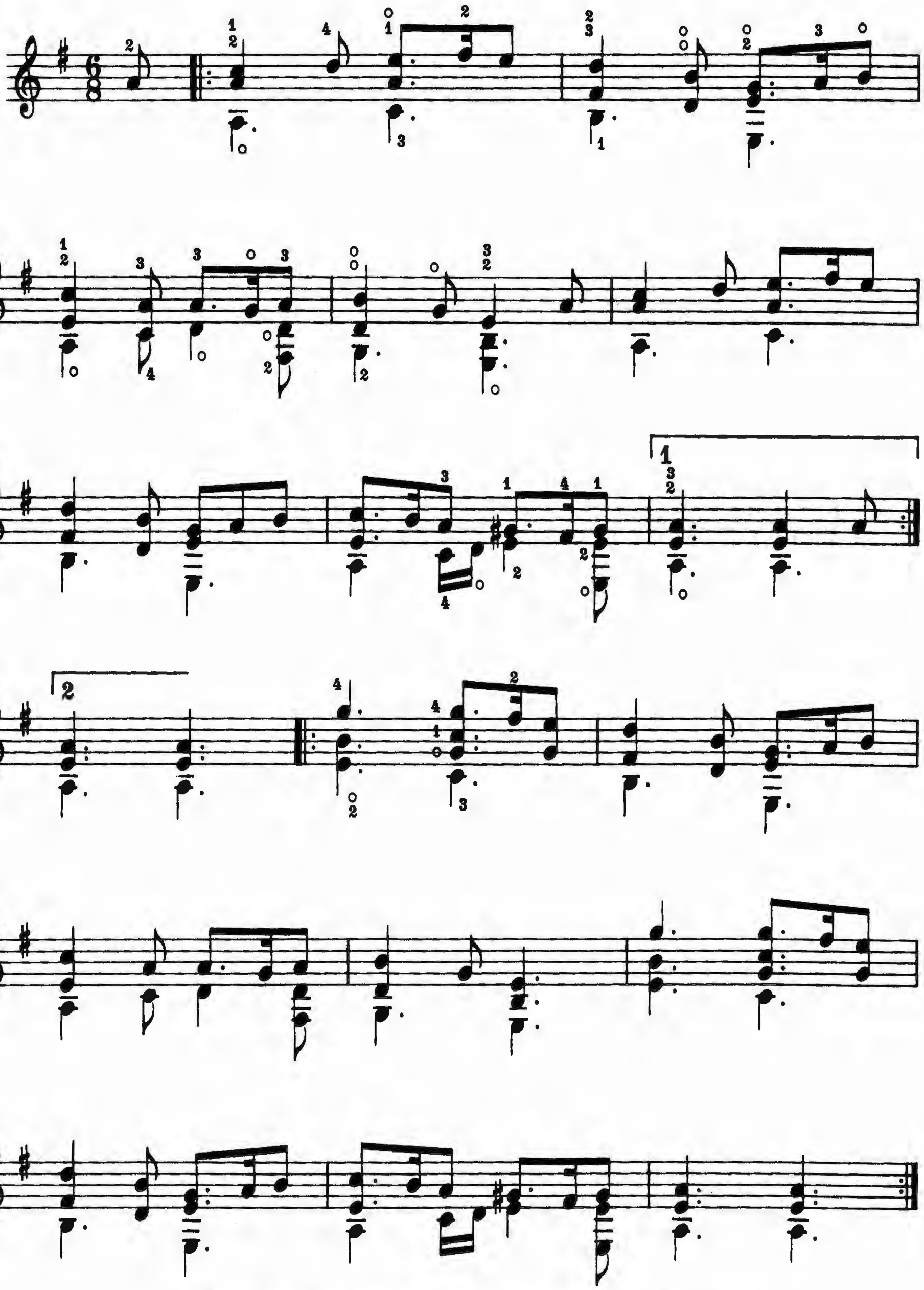
2

♭ II

*rit.*

# GREENSLEEVES

Anon.



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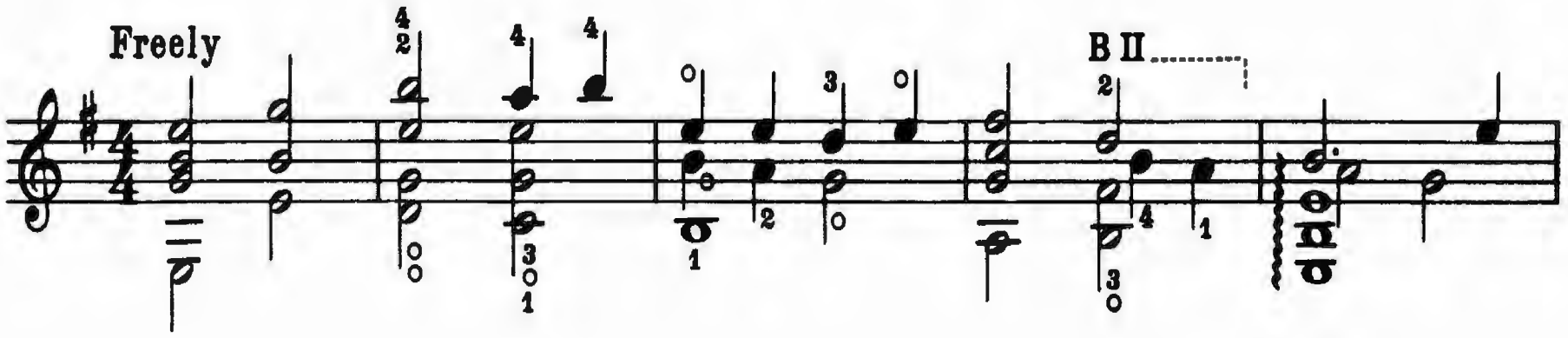
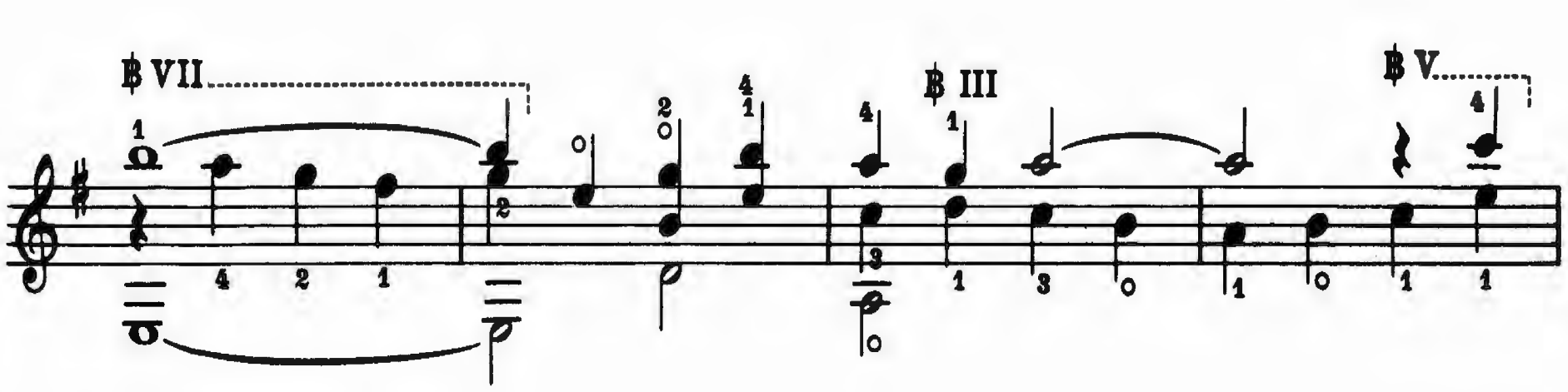
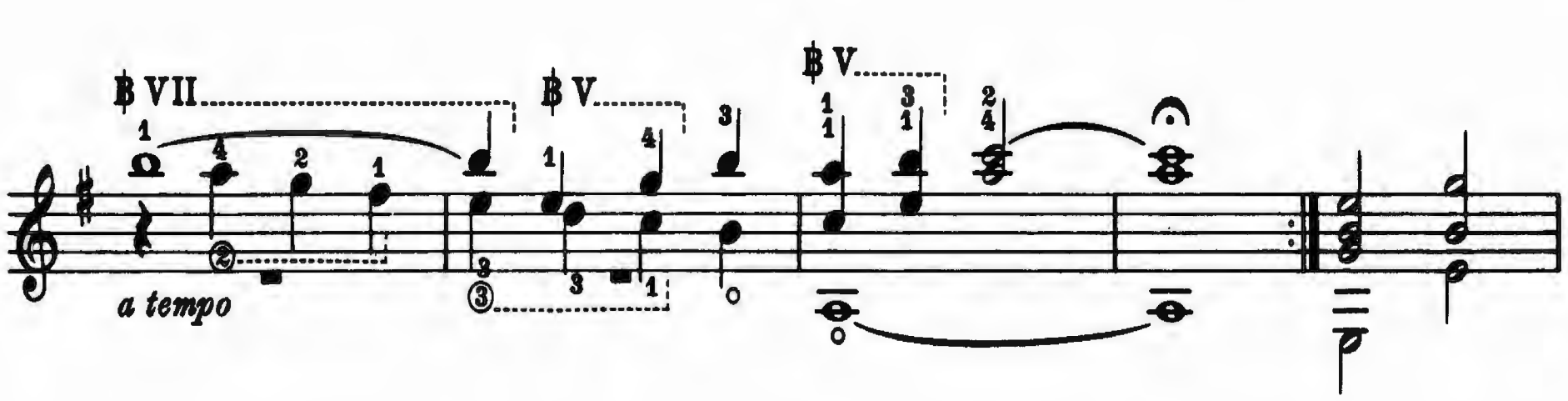
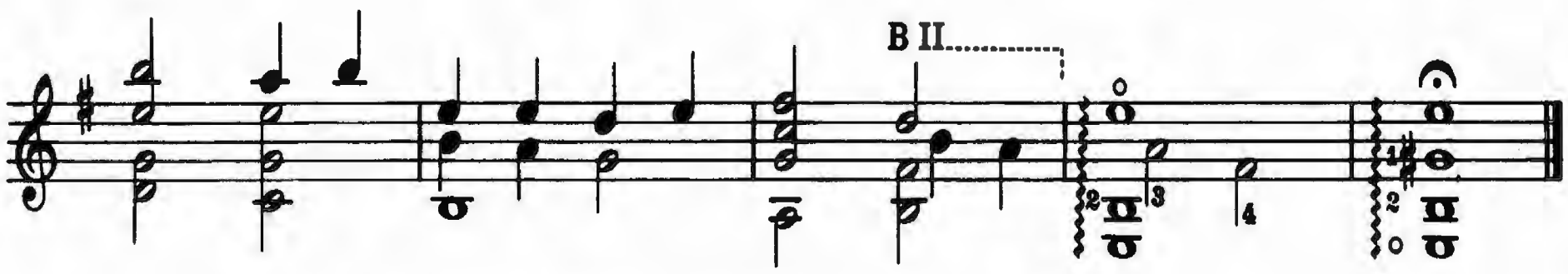
# BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR

ANON.

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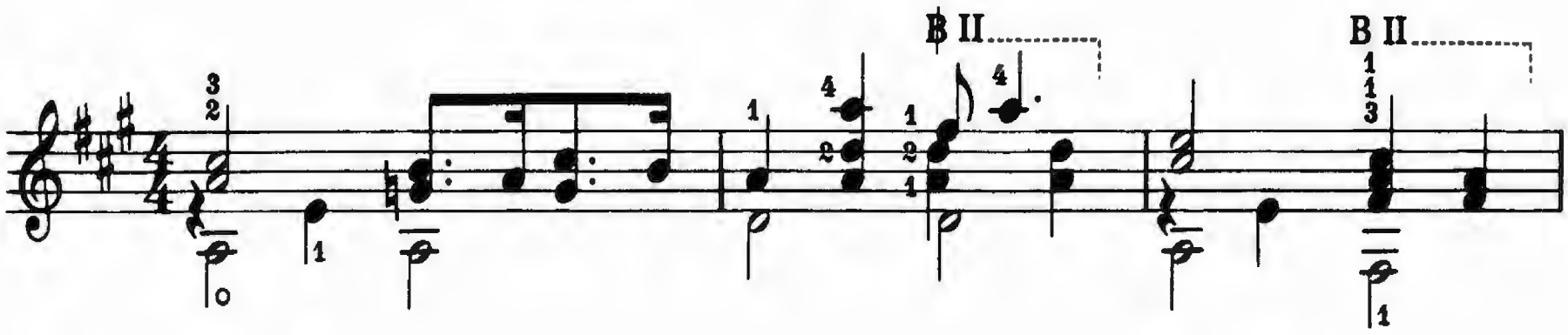
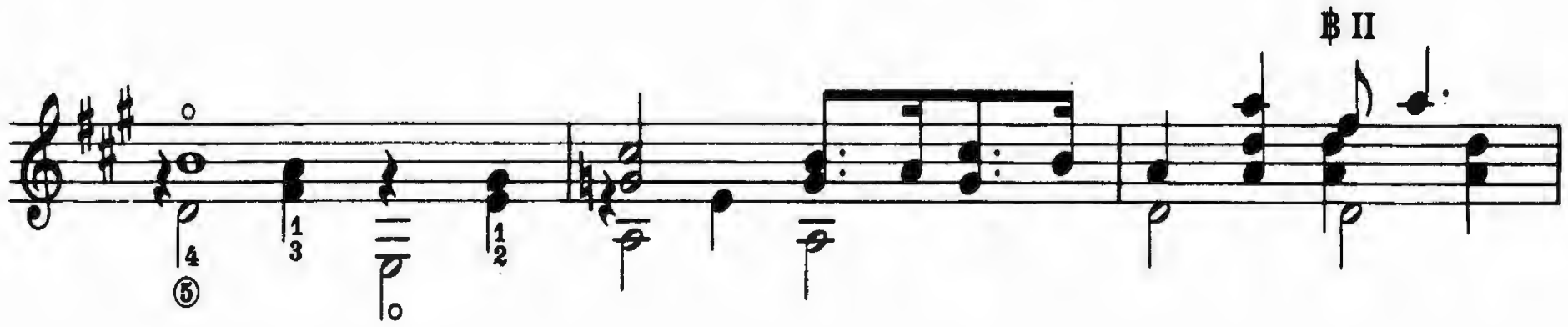
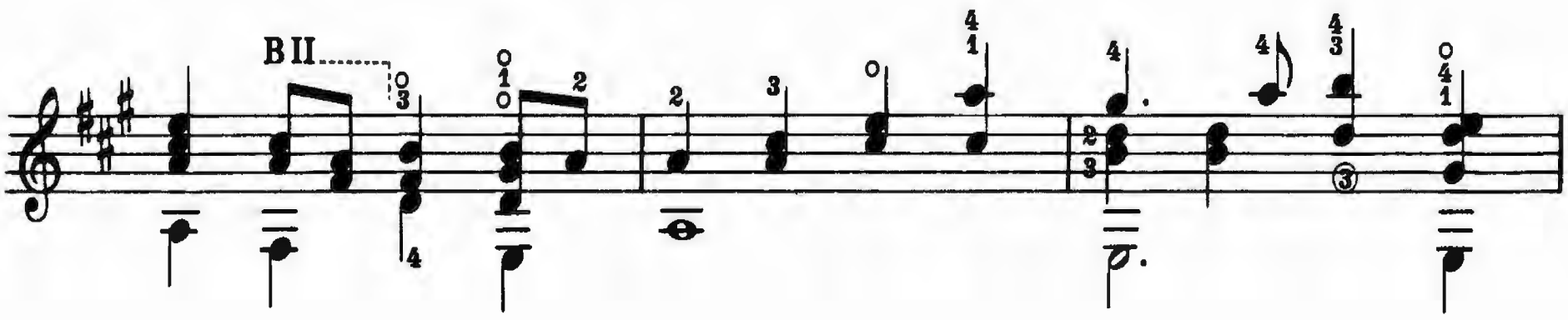
# THE OLD FOLKS AT HOME

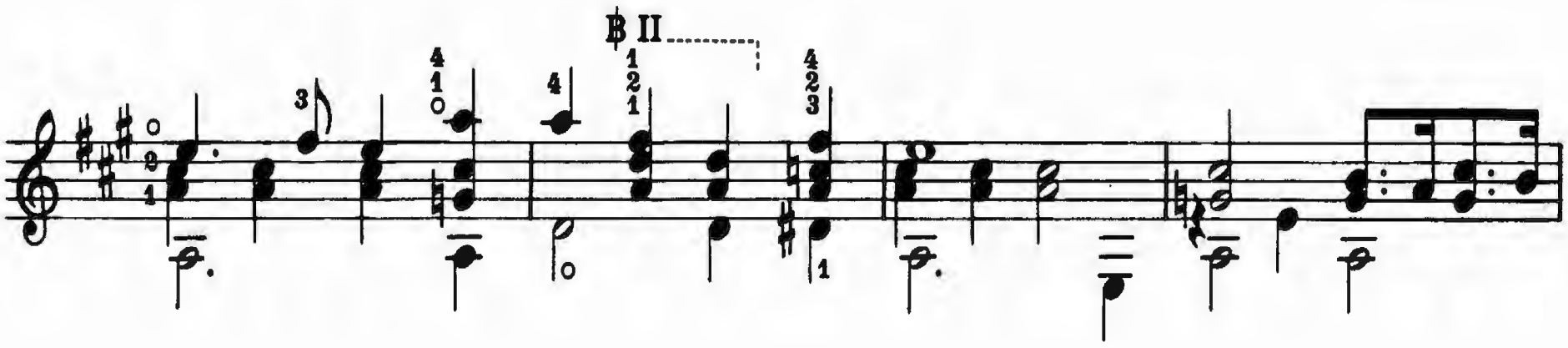
(Swanee River)

STEPHEN FOSTER

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# THE BRITISH GRENADIERS

Traditional

Lively

(drum effect ⑤ and ⑥ – 9th fret)

a m i

D.S.

*Repeat and fade out*

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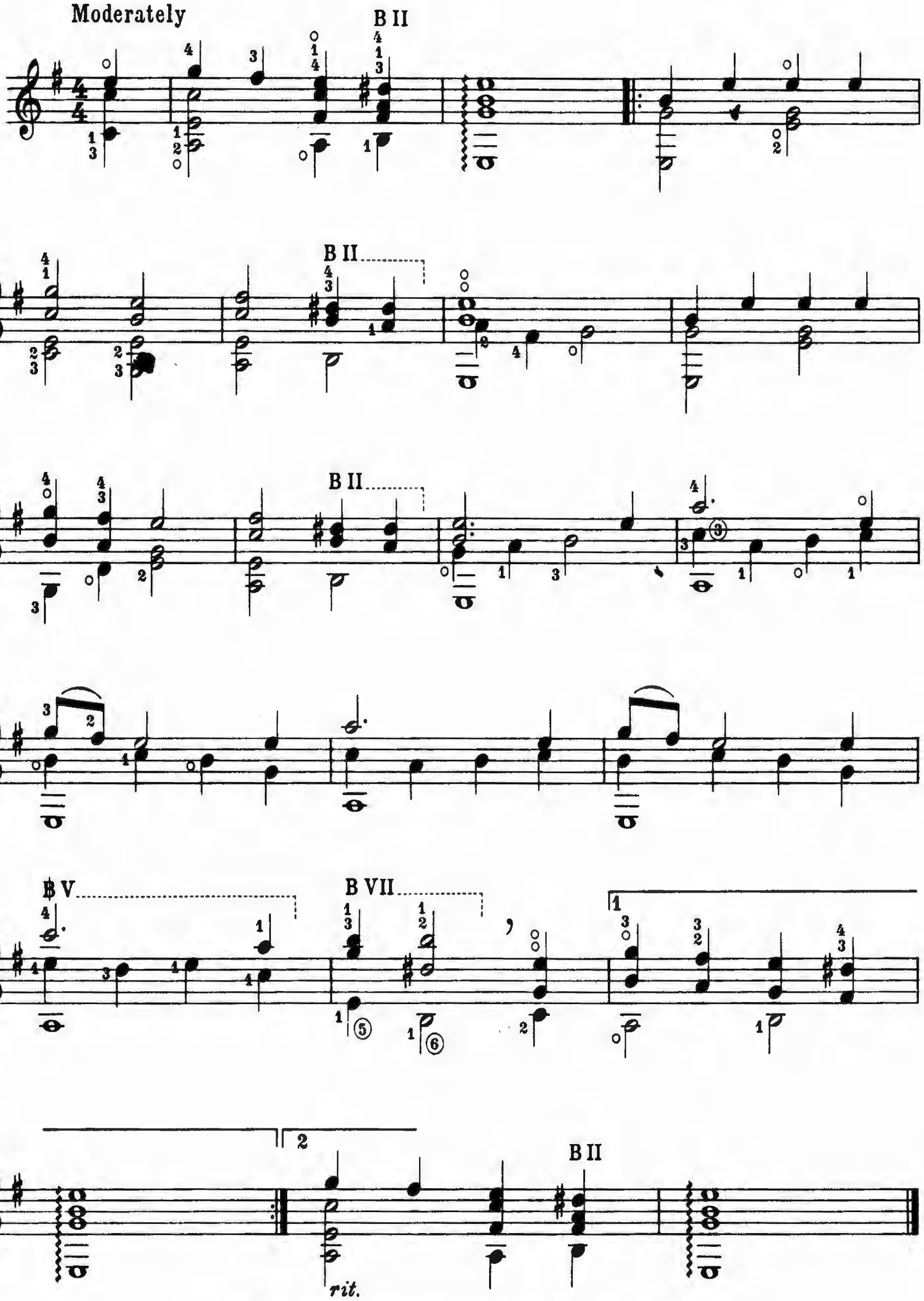
# ONCE I HAD A SWEETHEART

Anon.

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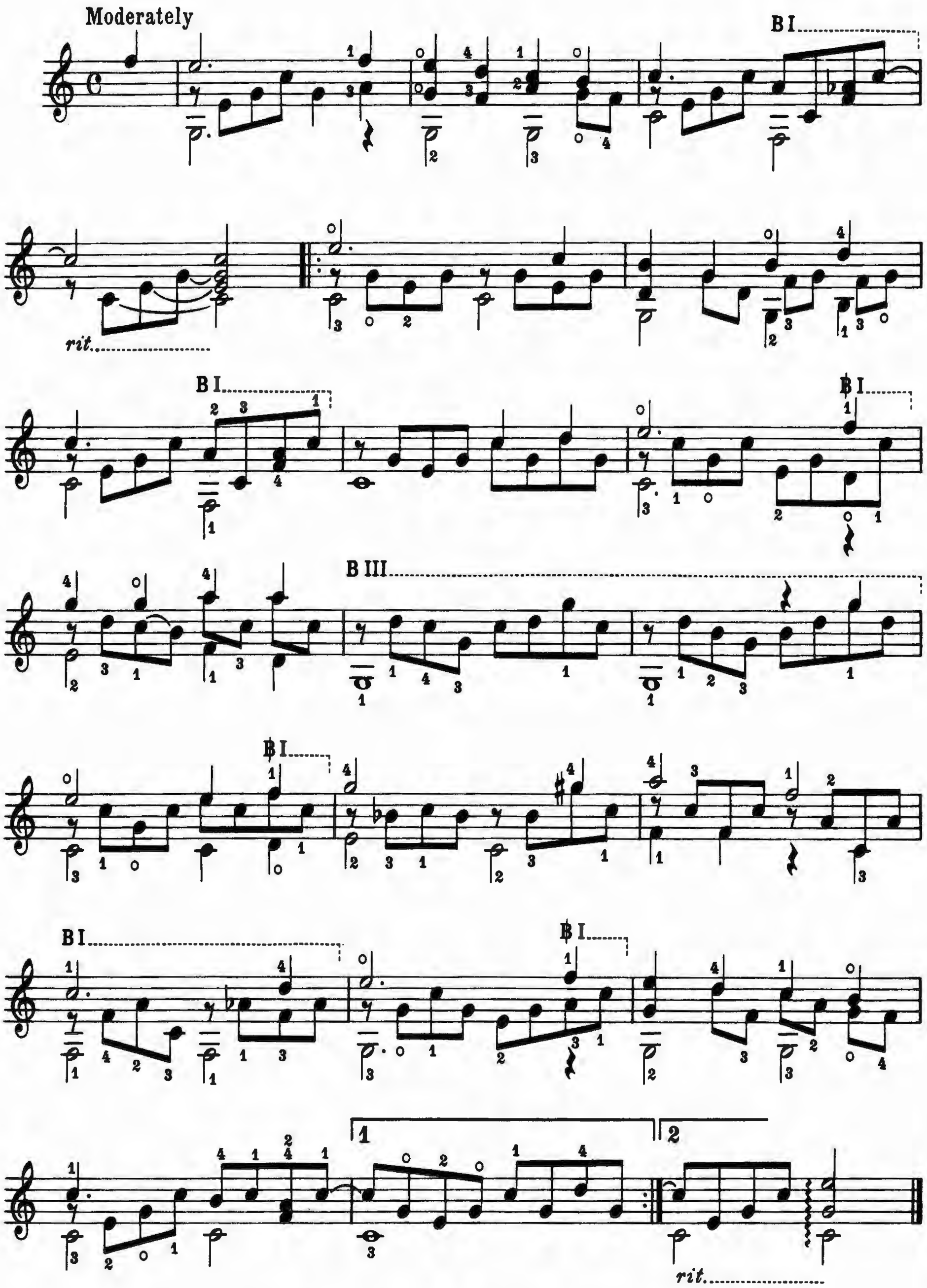
# CARELESS LOVE

ANON.

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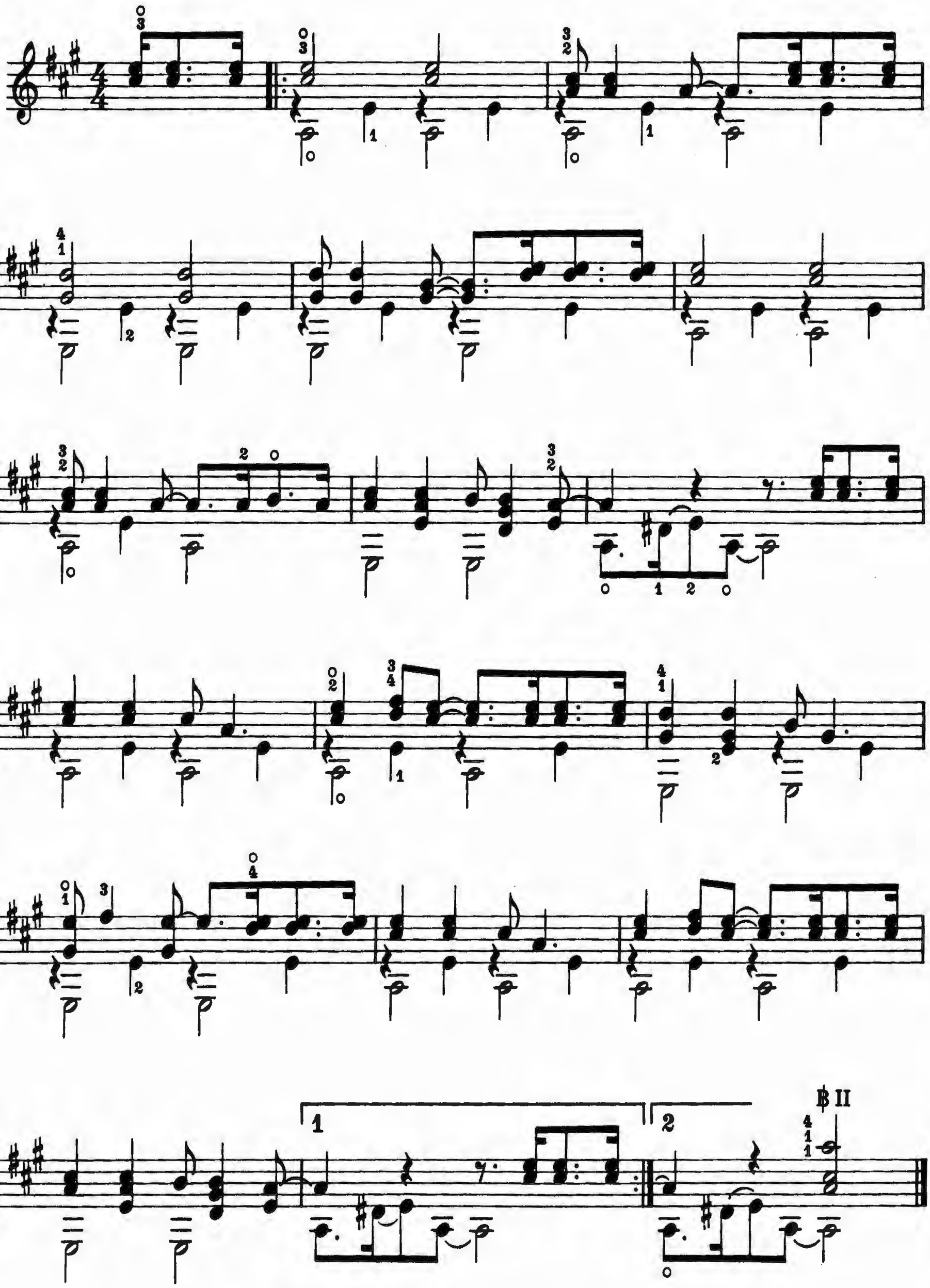
# HE'S GOT THE WHOLE WORLD IN HIS HANDS

ANON.

Moderately



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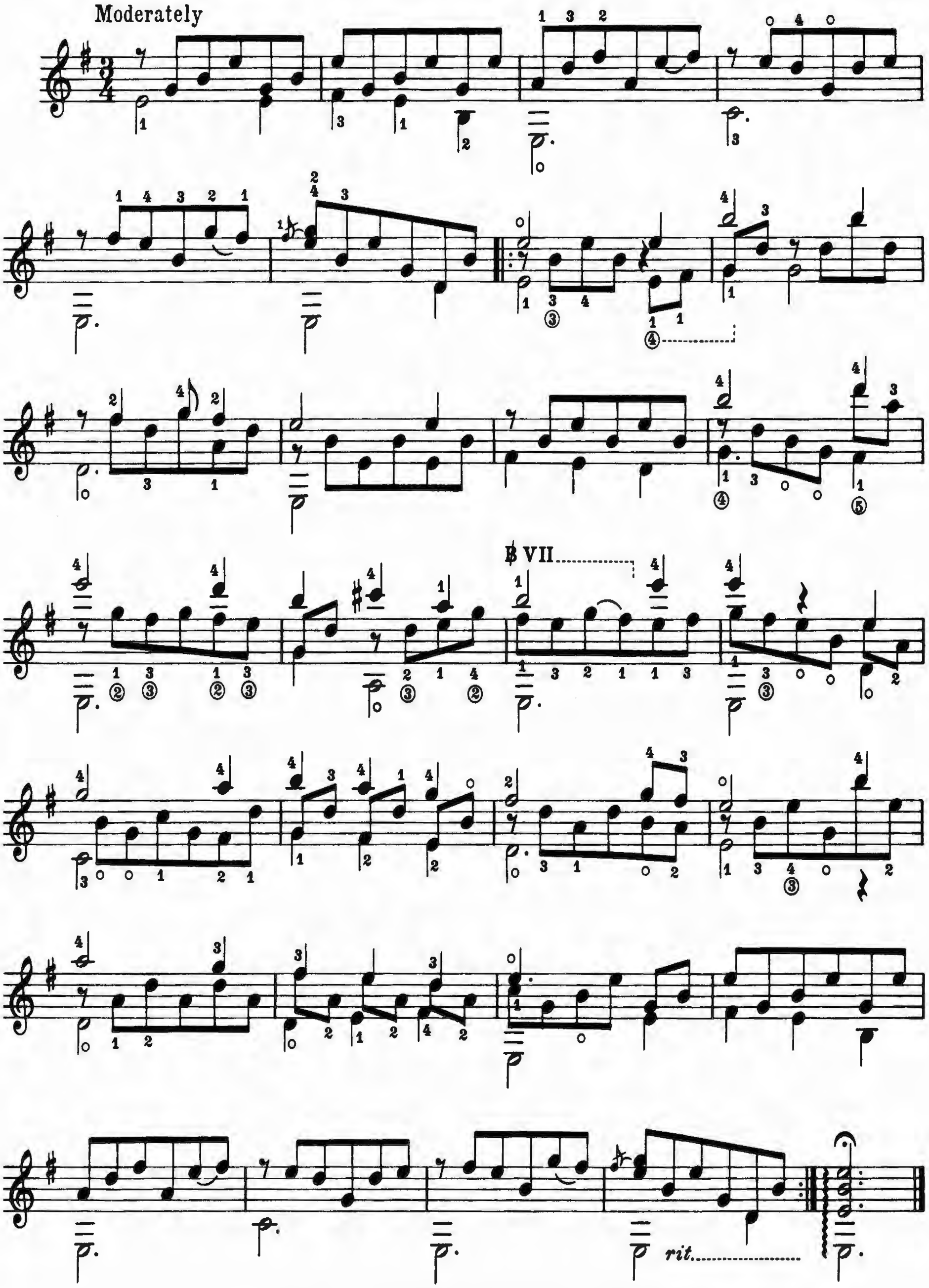
# SCARBOROUGH FAIR

ANON.

Moderately

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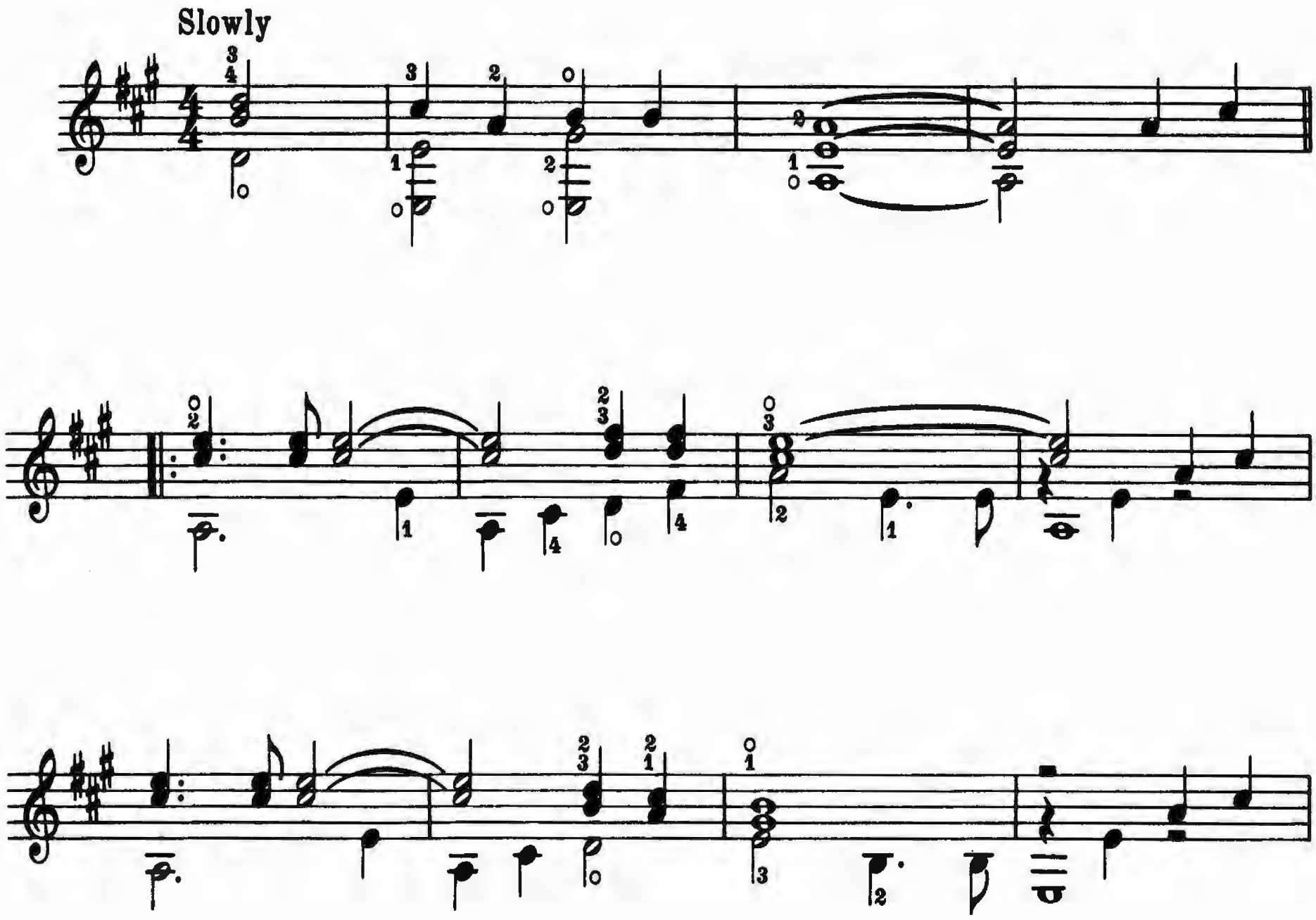
# KUM BA YAH

Traditional

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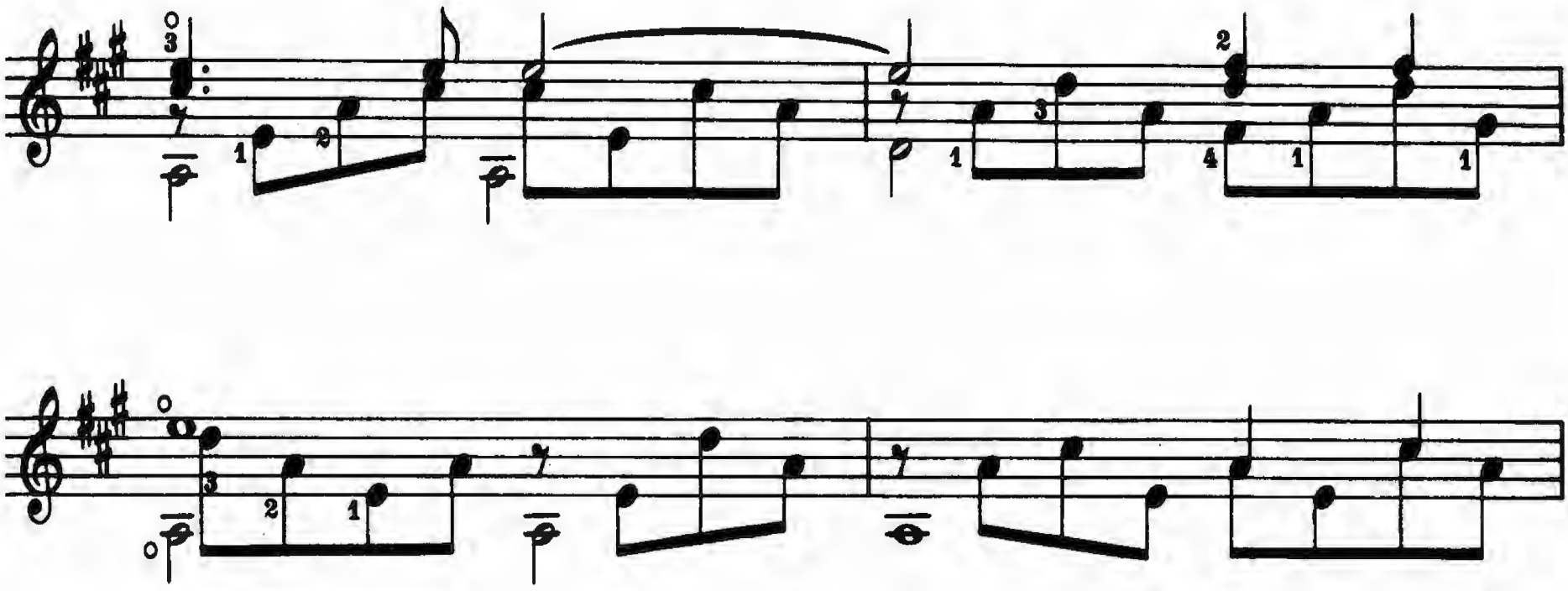
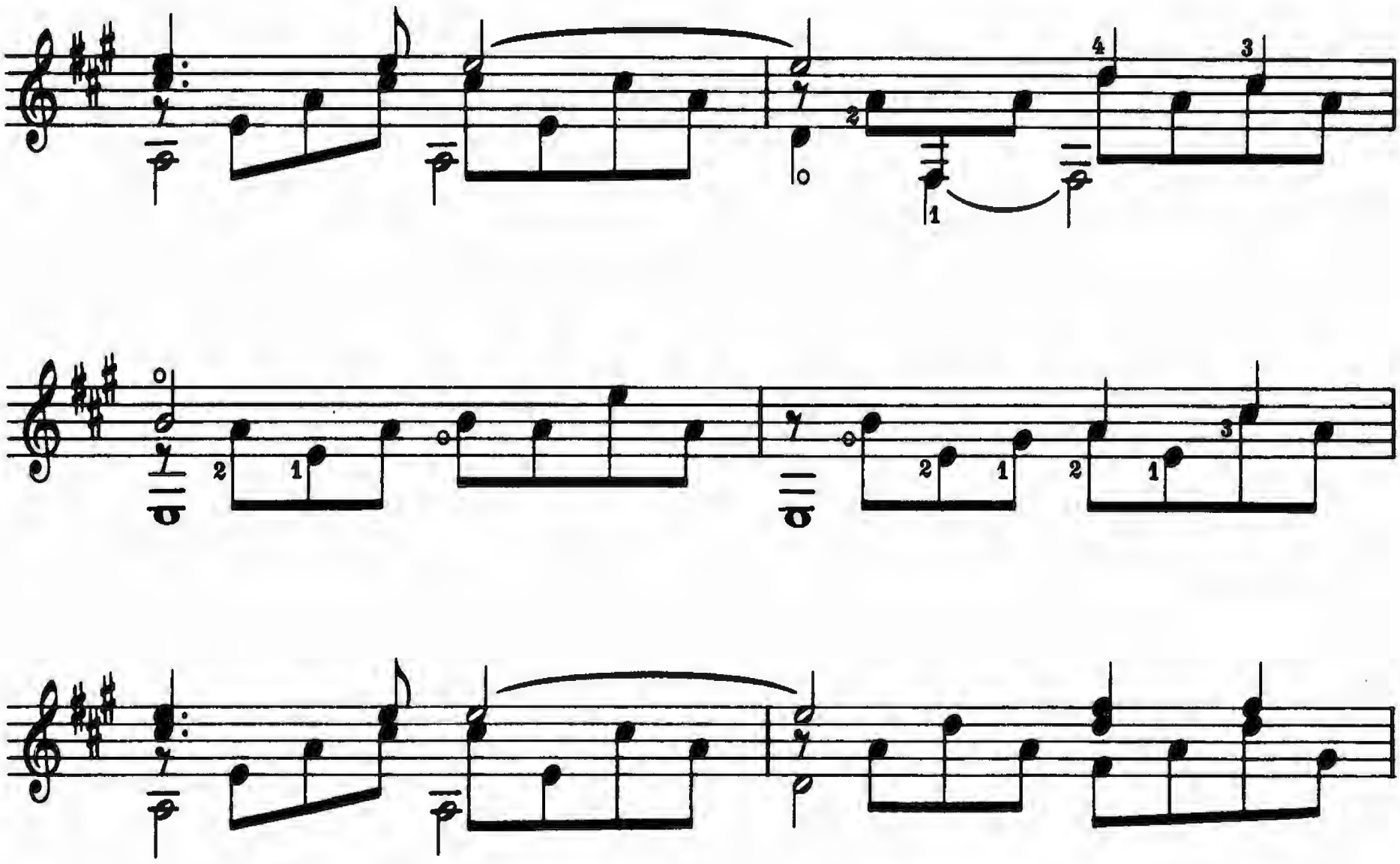
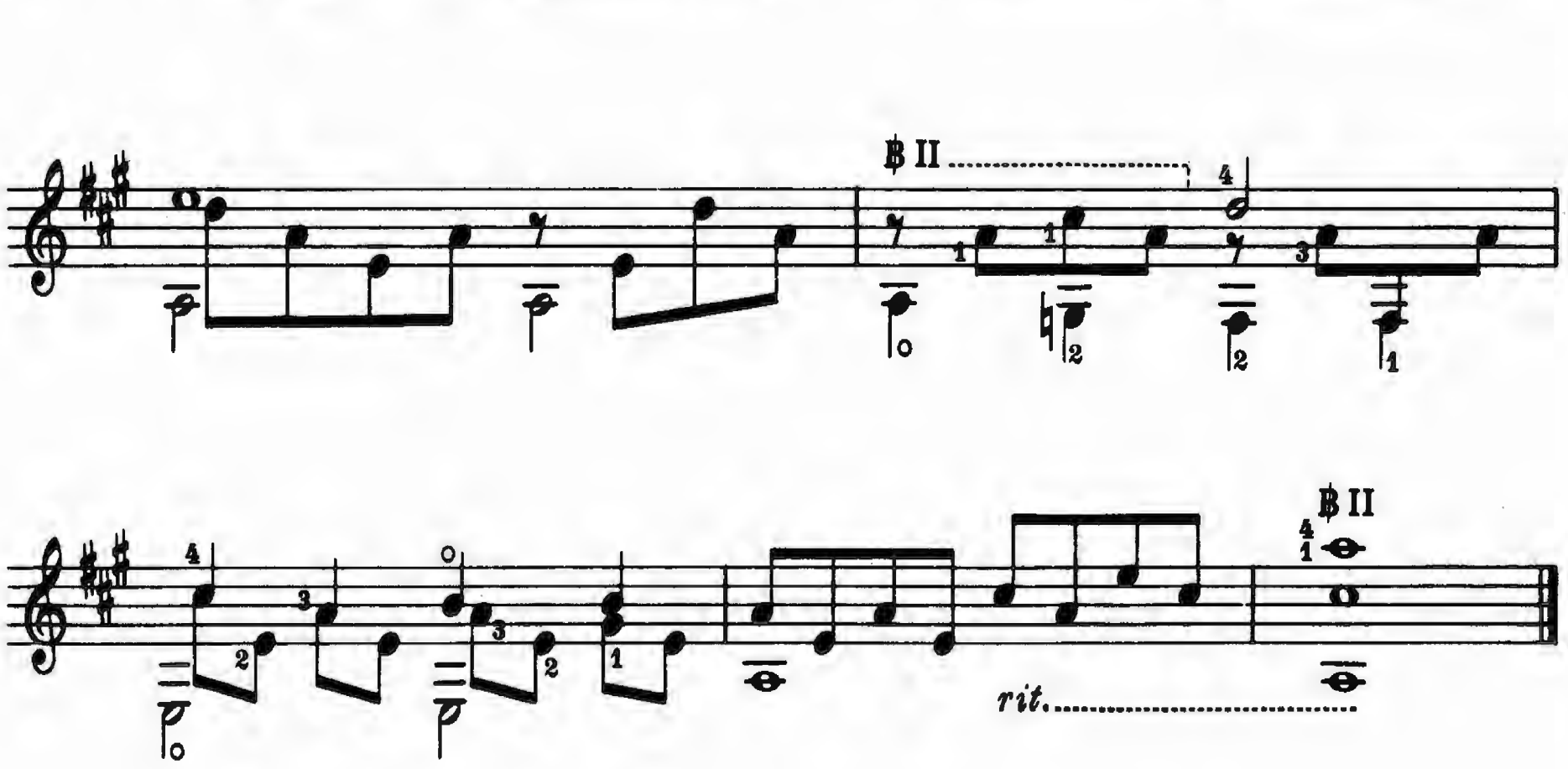
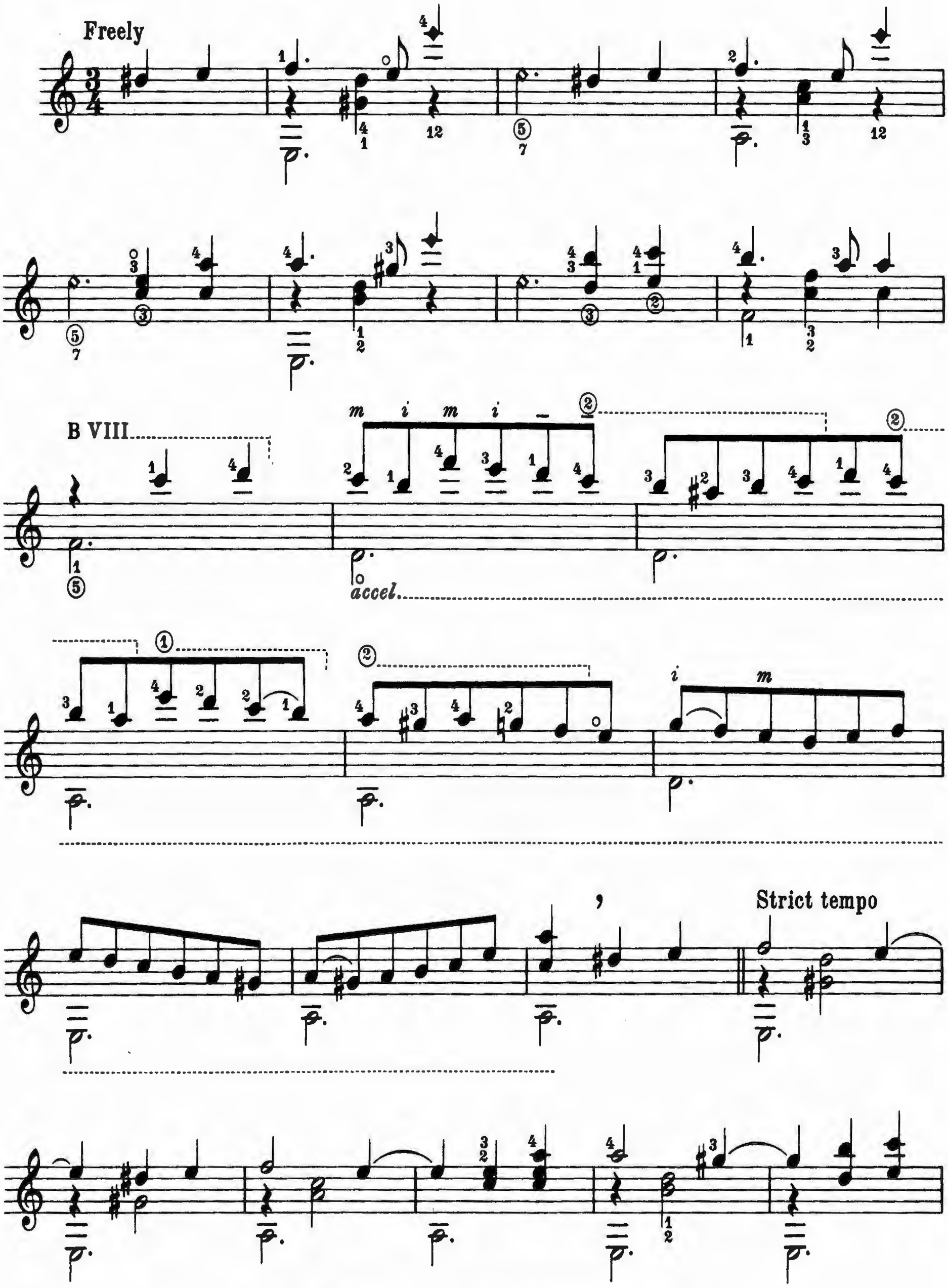





rit.

# DARK EYES

Anon.

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B VIII

B V

rit.

*a tempo*

B VIII

B V

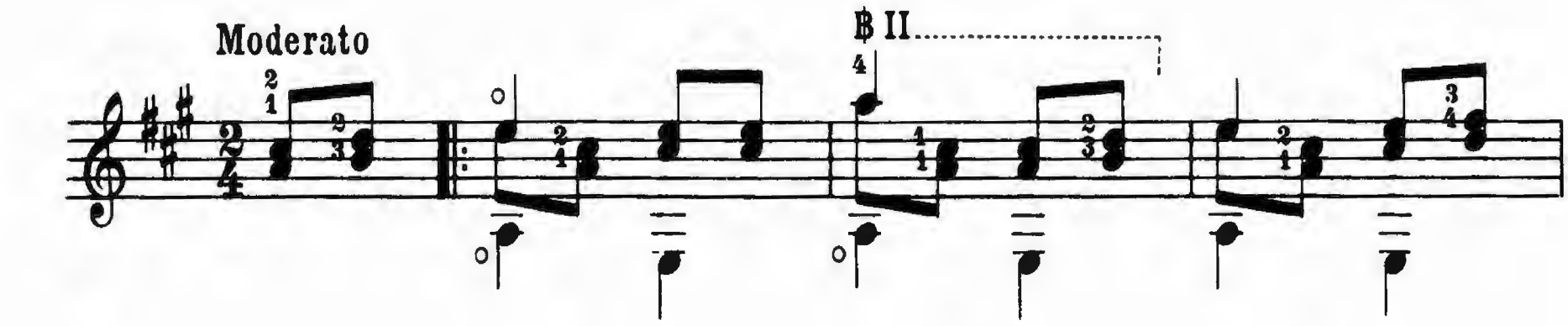
rit.

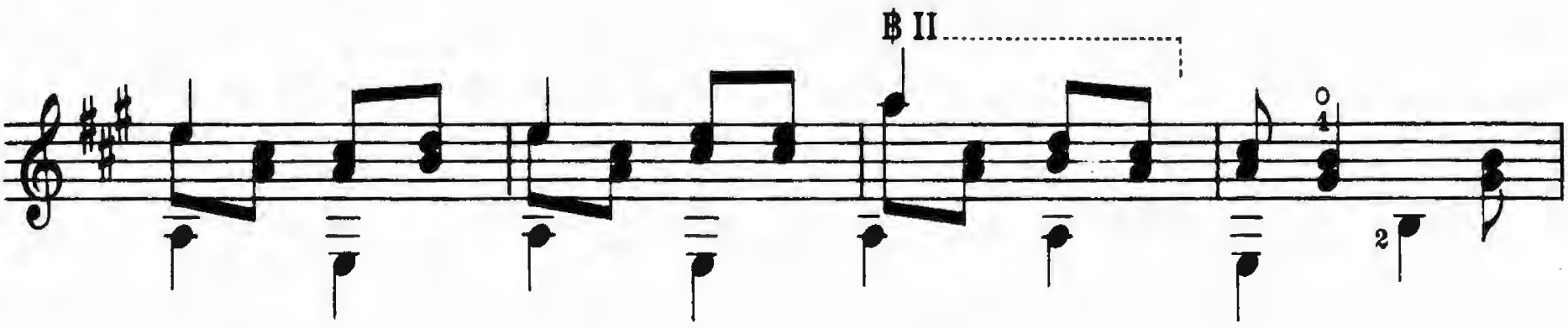
B I

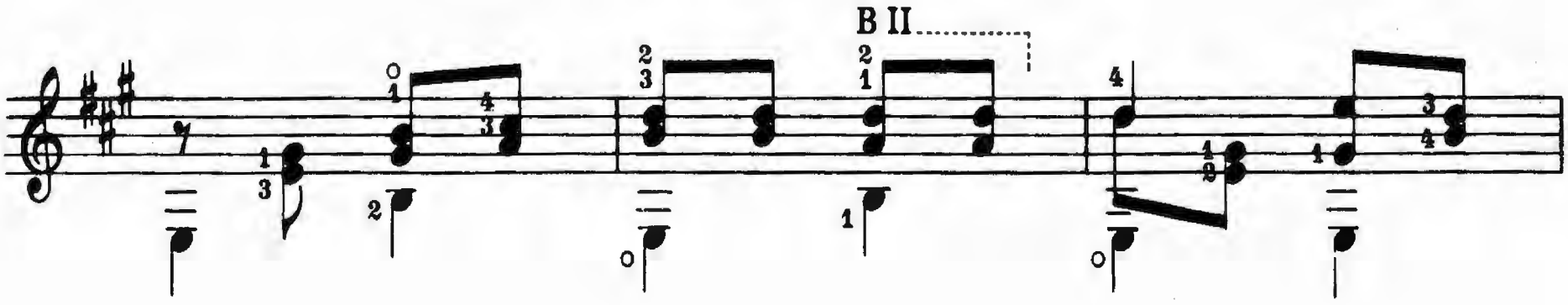
B V

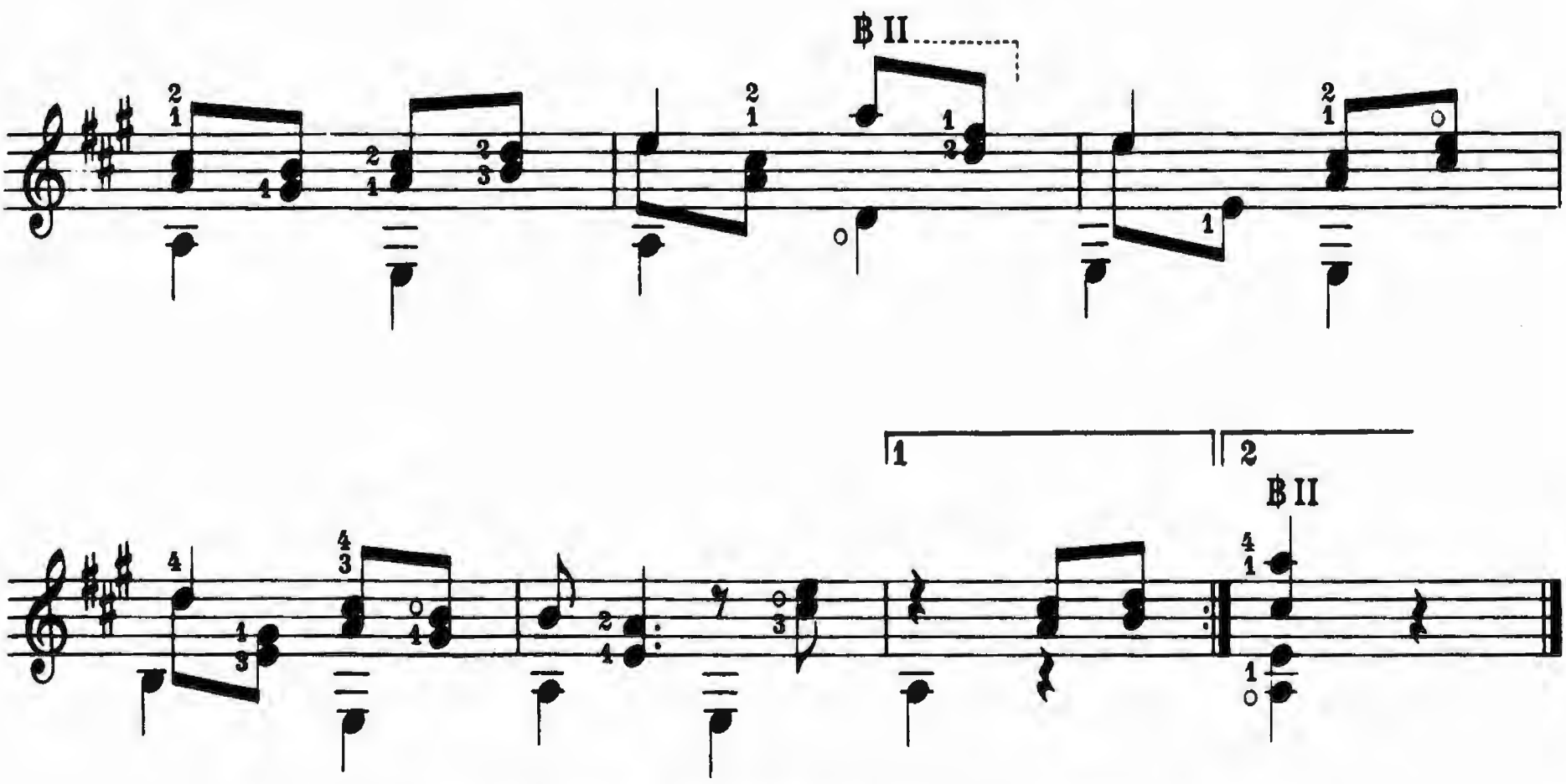
# BILLY BOY

Anon.

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# RED RIVER VALLEY

Traditional

Slowly

B IV ♭II B II B VII ♭II

♭V B II

rit.

B IV ♭II B II B VII

♭II ♭V

B II

rit.

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# DOWN IN THE WILLOW GARDEN

Anon

Moderately

B IV

B IV

B II

B IV

B IV

B II

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B IV

B IV

B IV

B IV

B IV

B IV

B II

B IV

B IV

B II

*rit.*

# THE HOUSE OF THE RISING SUN

Anon.

Slowly

⑥-D

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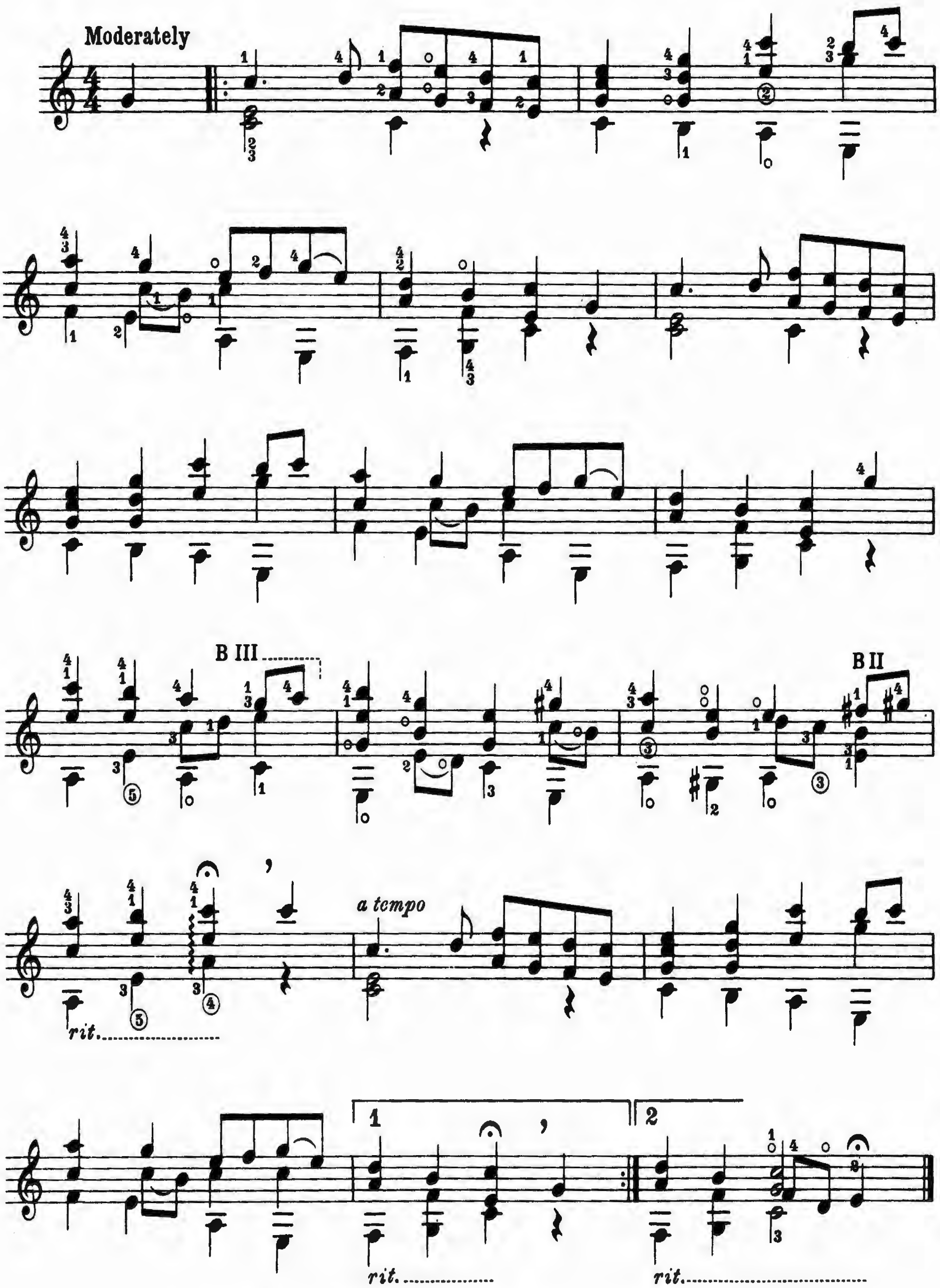
# THE MINSTREL BOY

Anon.

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# THE STREETS OF LAREDO

⑥-D

Anon

Moderately

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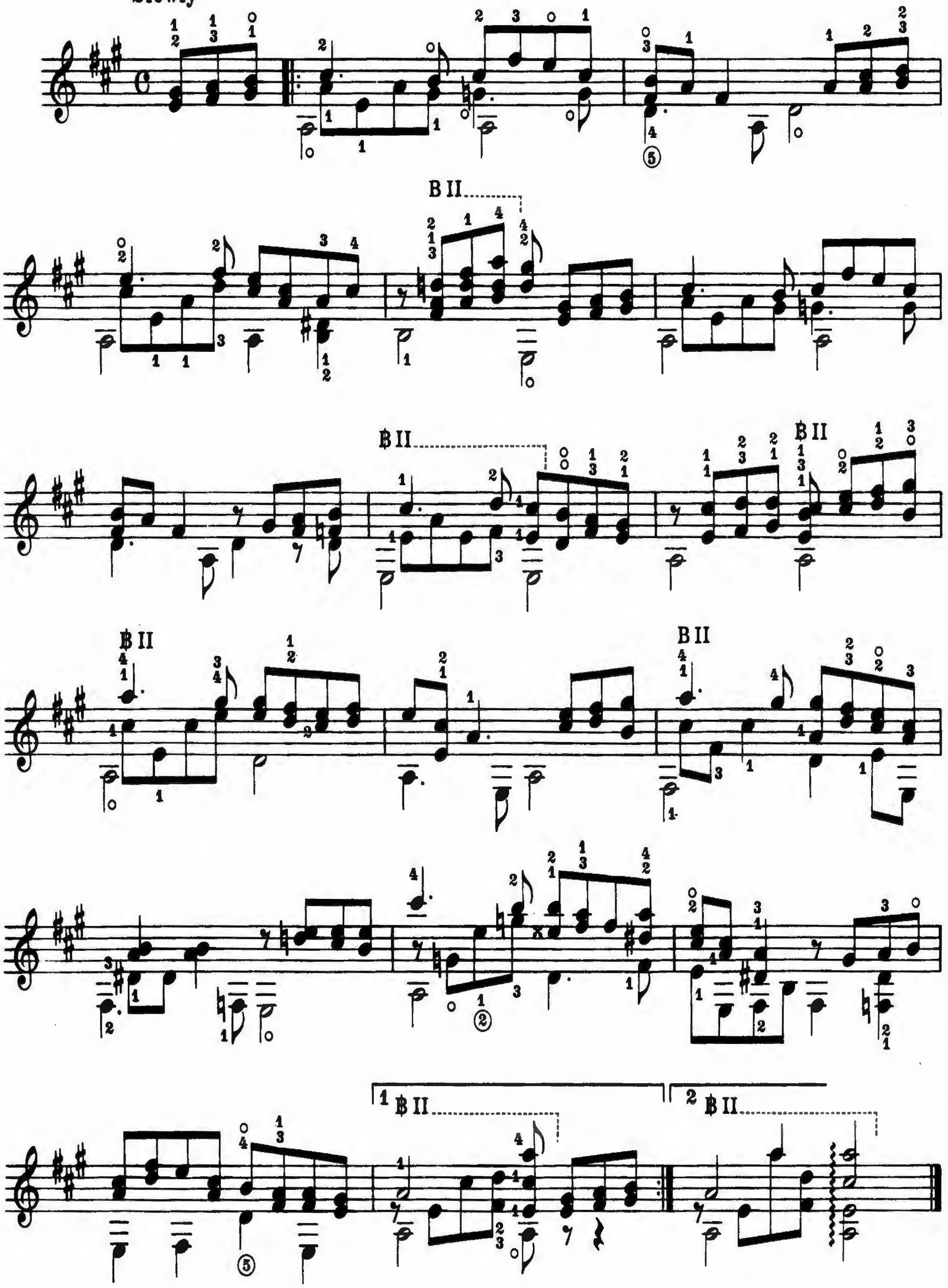
# LONDONDERRY AIR

Traditional

Slowly

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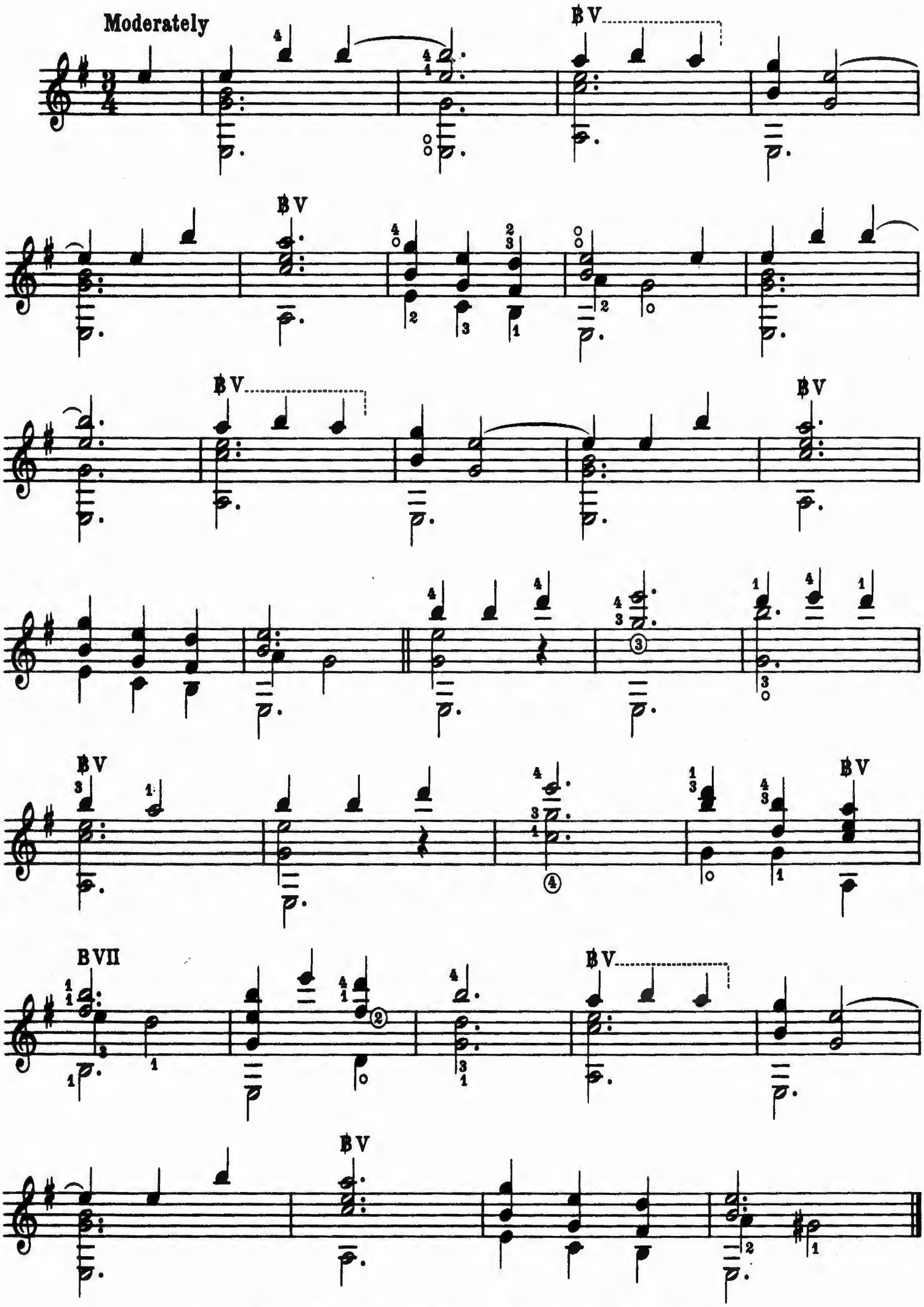
# I'M A POOR WAYFARIN' STRANGER

Anon.

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# CHOUCOUNE

Anon.

⑥–D

Steady beat

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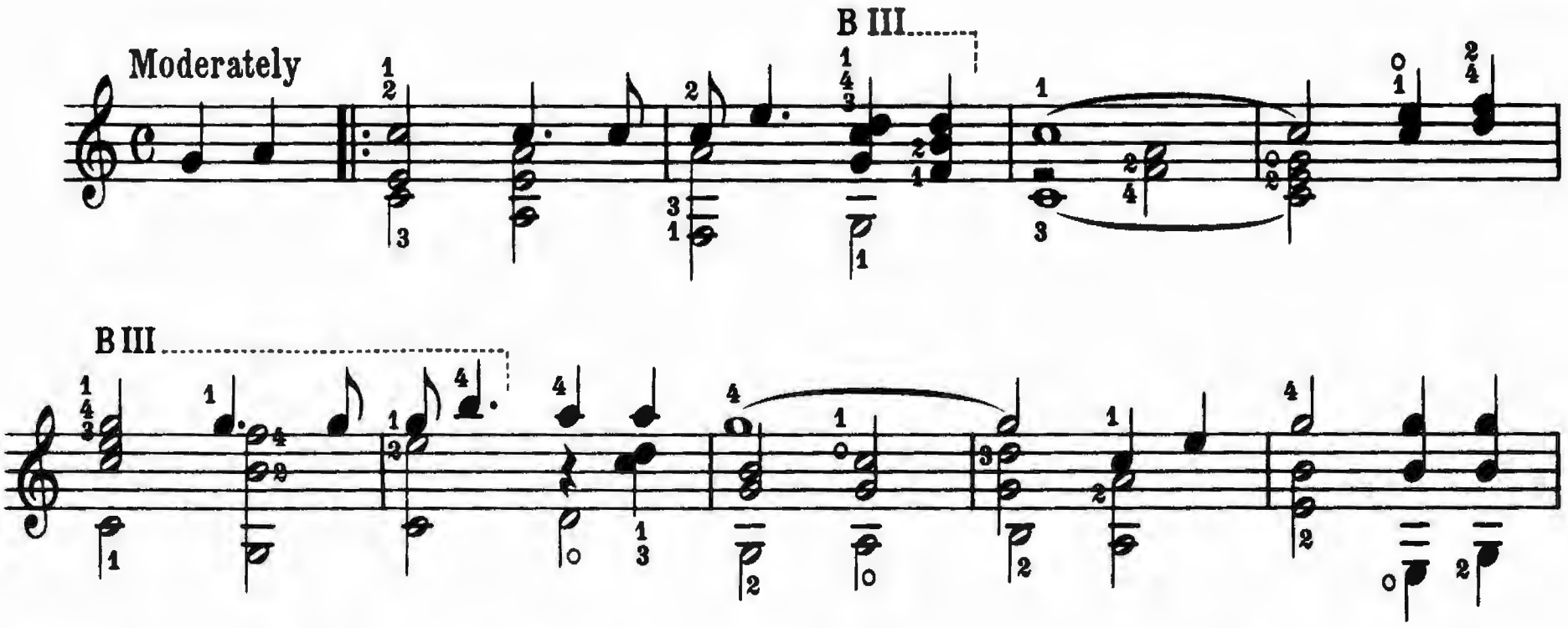
# LET US BREAK BREAD TOGETHER

Anon.

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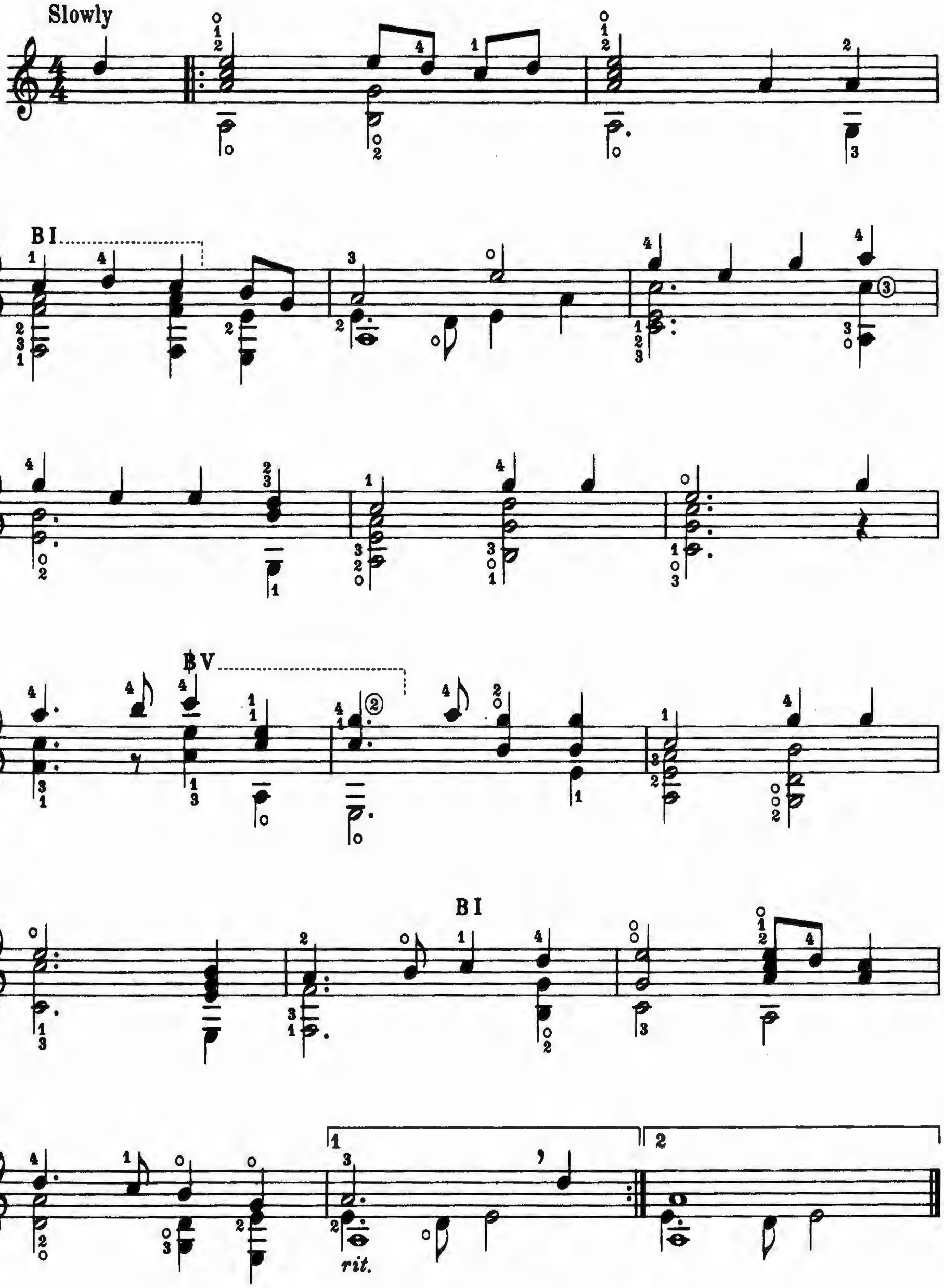
# THE REBEL SOLDIER

Anon.

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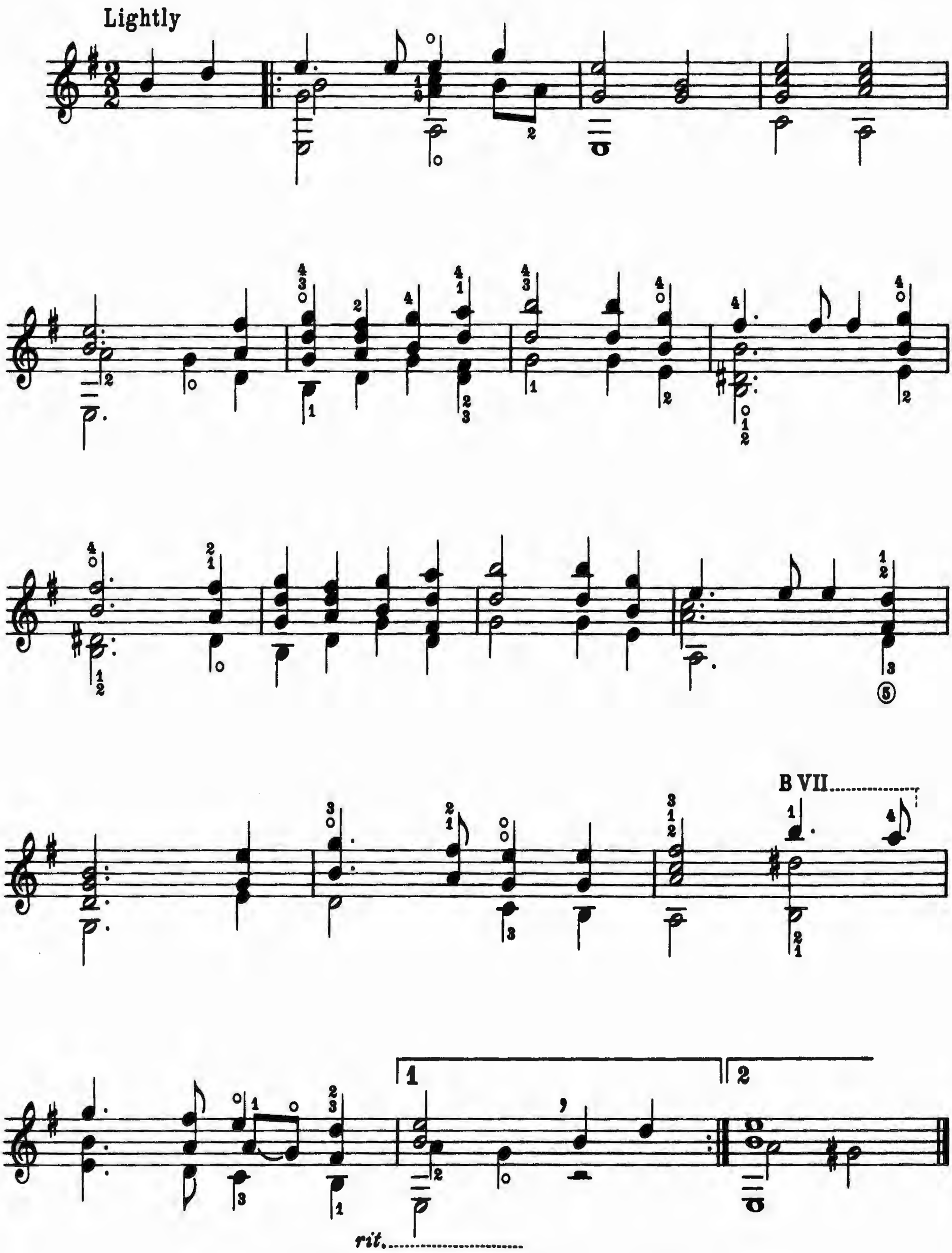
# SOLDIER BOY FOR ME

ANON

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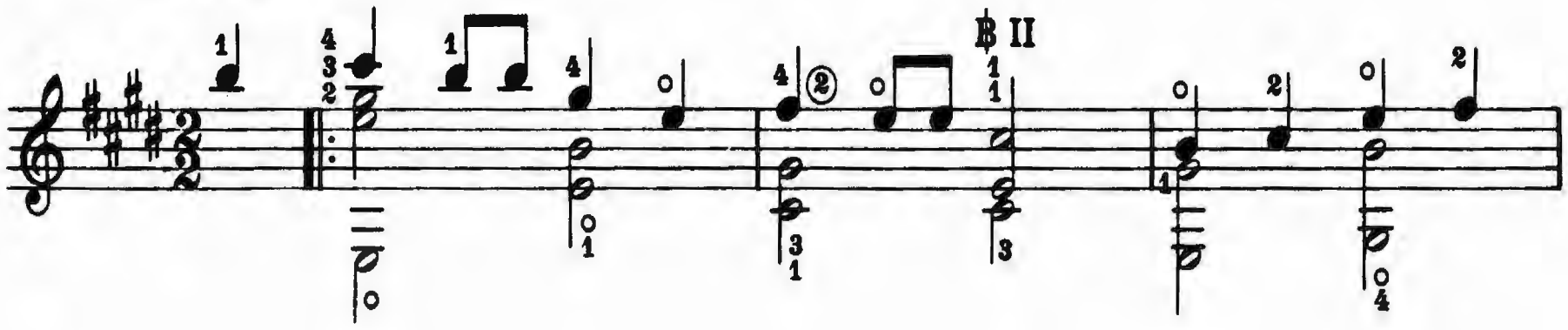
# THE BRIDLE AND THE SADDLE

ANON

Slowly

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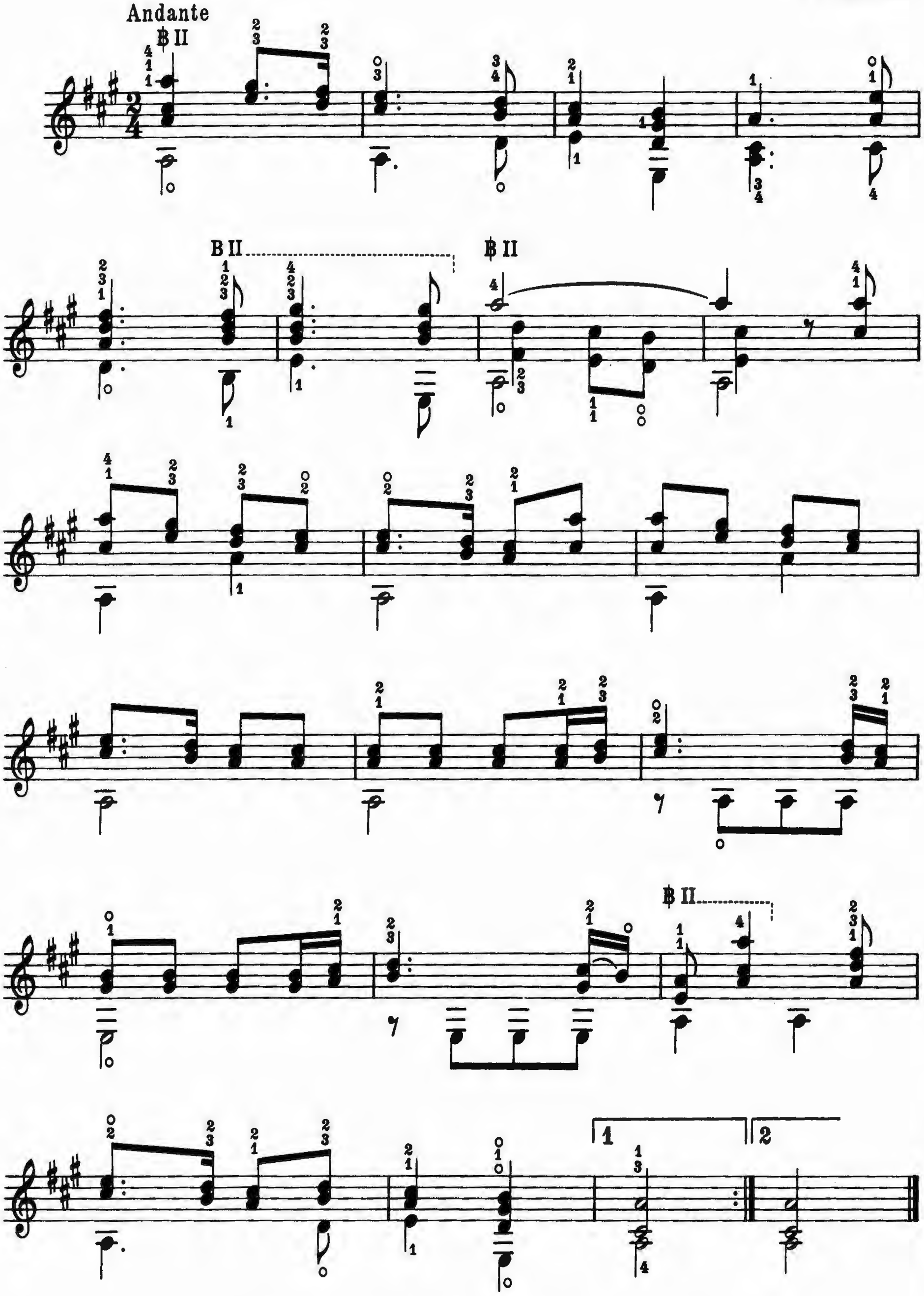
# JOY TO THE WORLD

G. F. HANDEL

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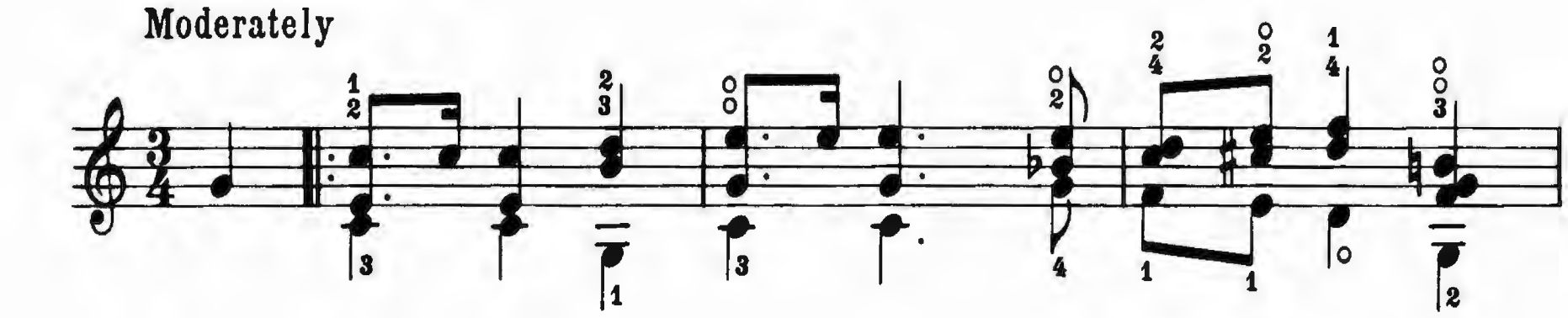
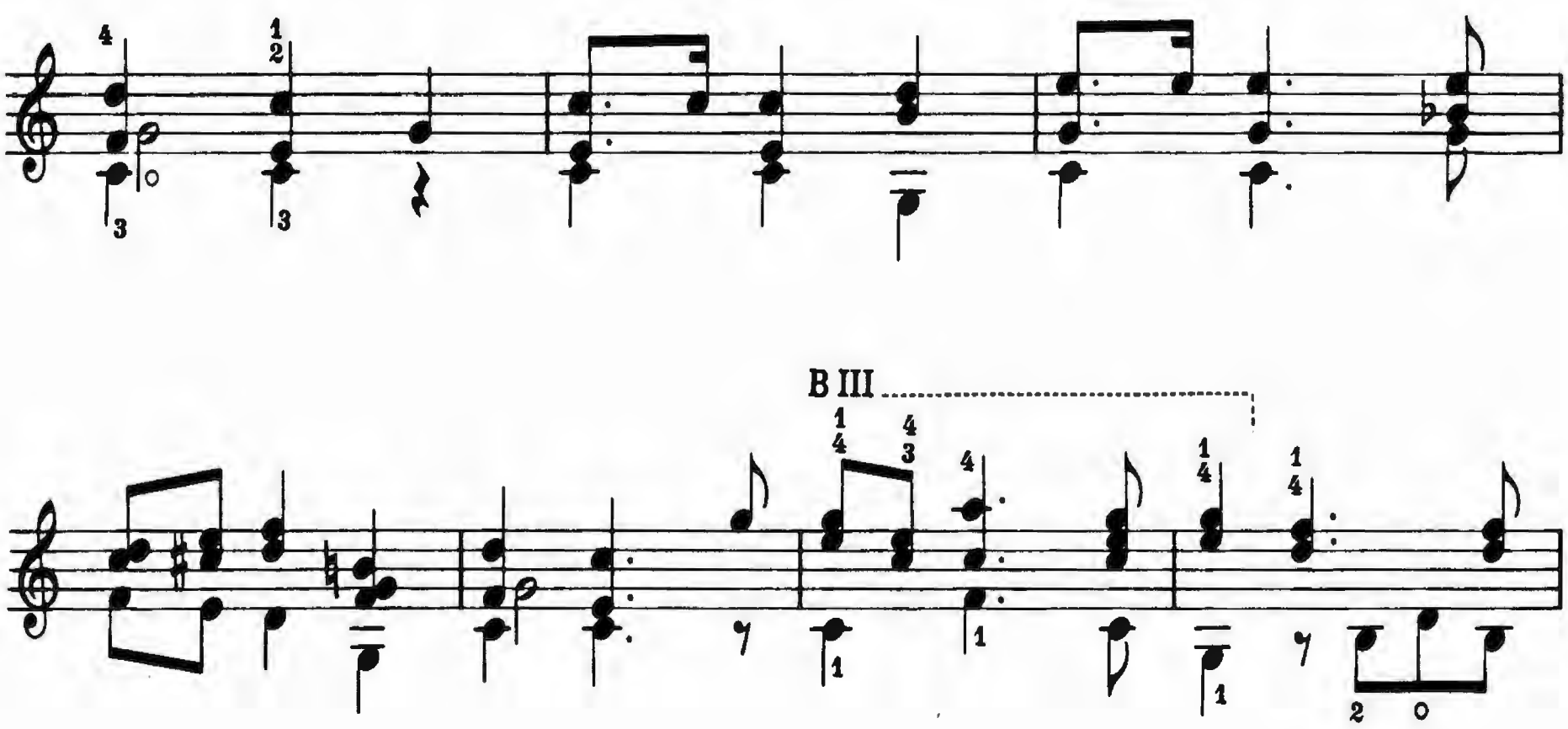
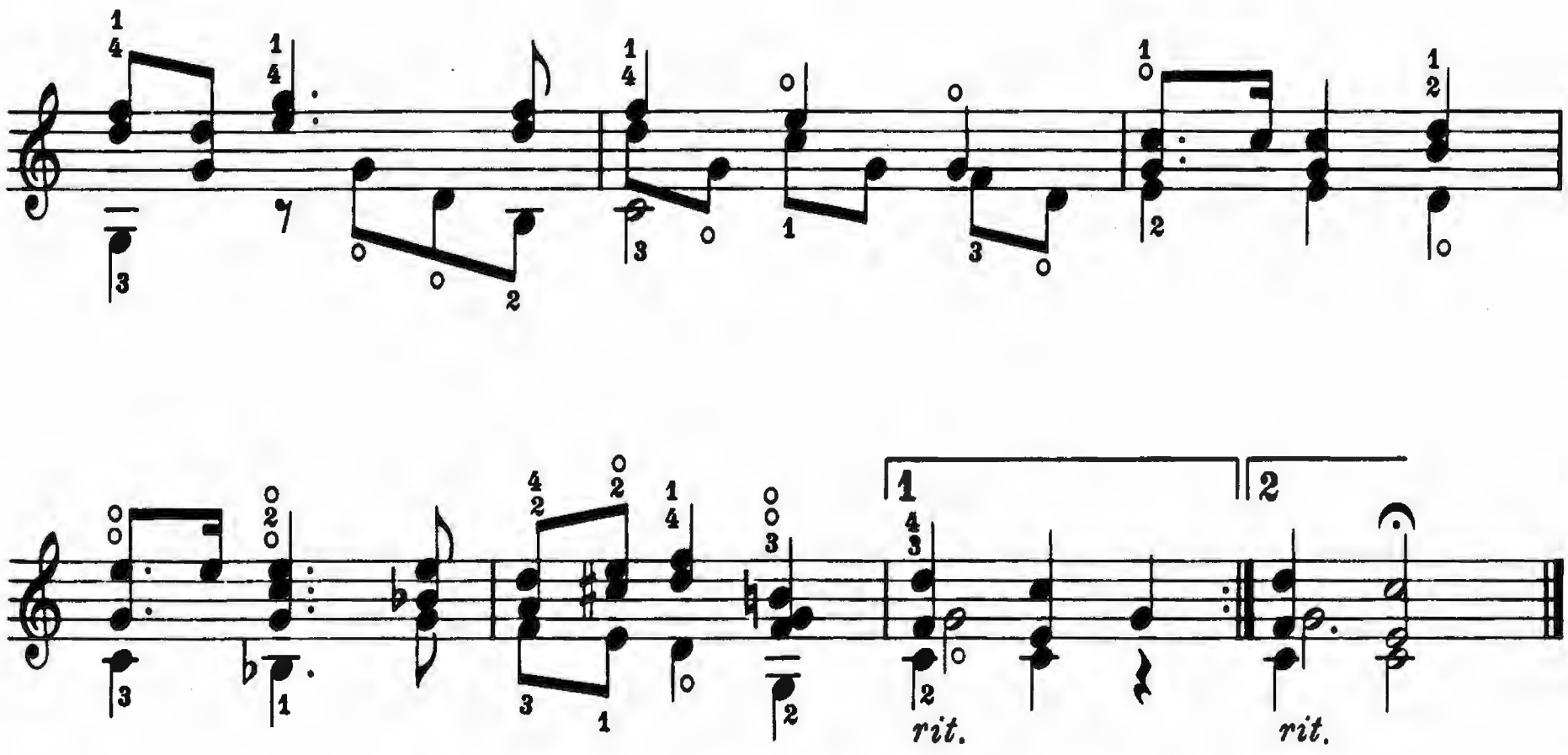
# O CHRISTMAS TREE

Traditional

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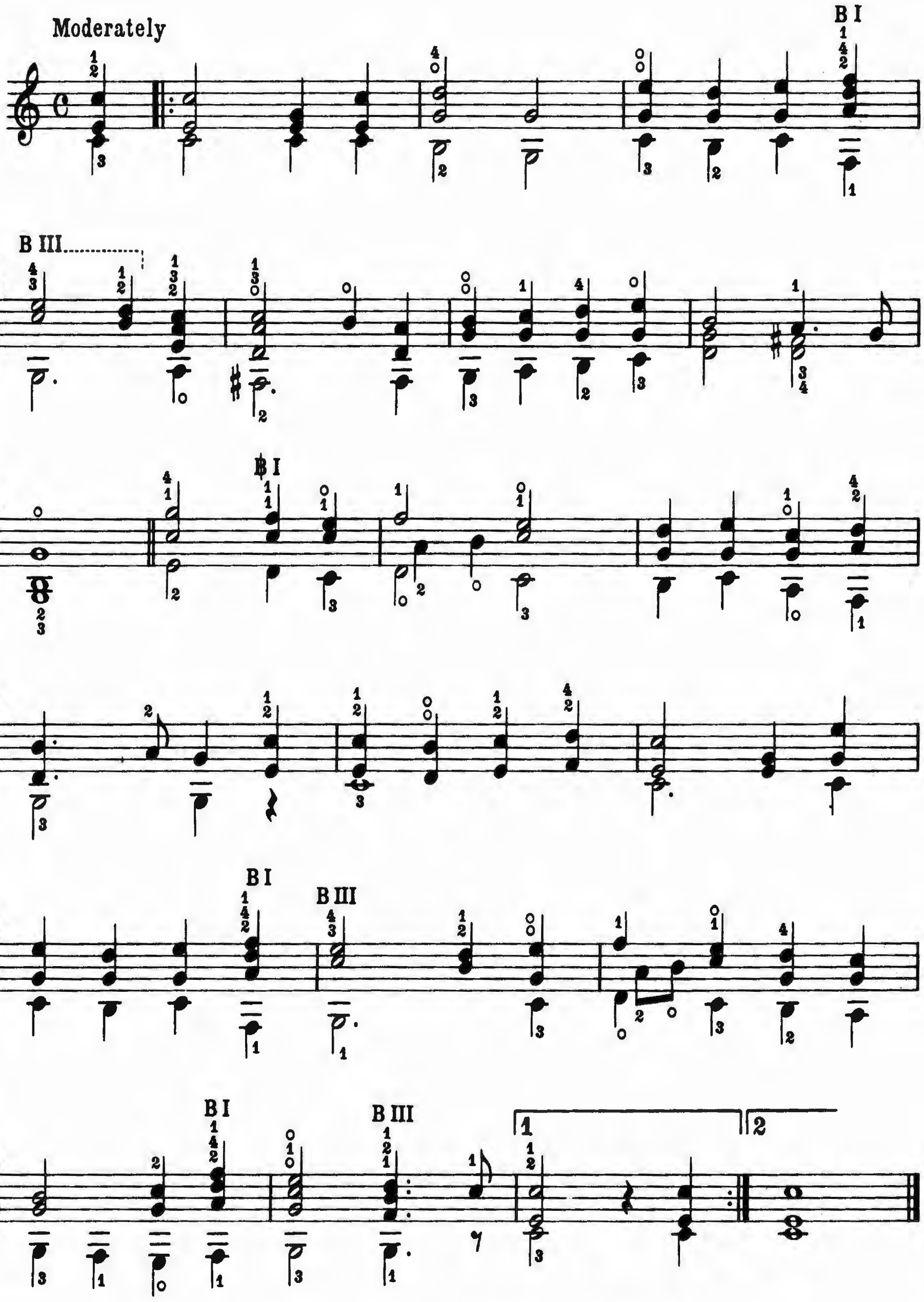
# O COME ALL YE FAITHFUL

Traditional

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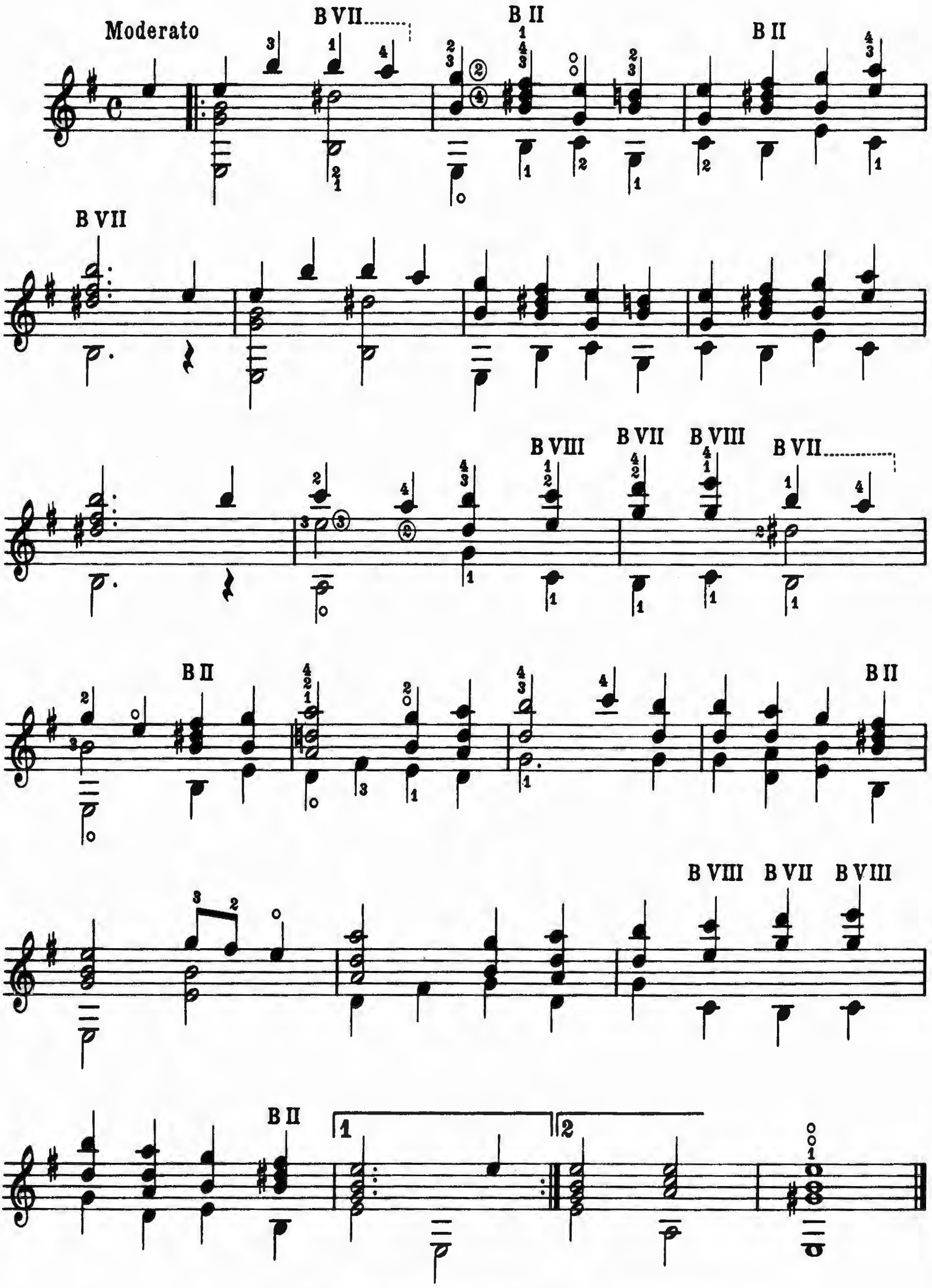
# GOD REST YE MERRY, GENTLEMEN

Traditional

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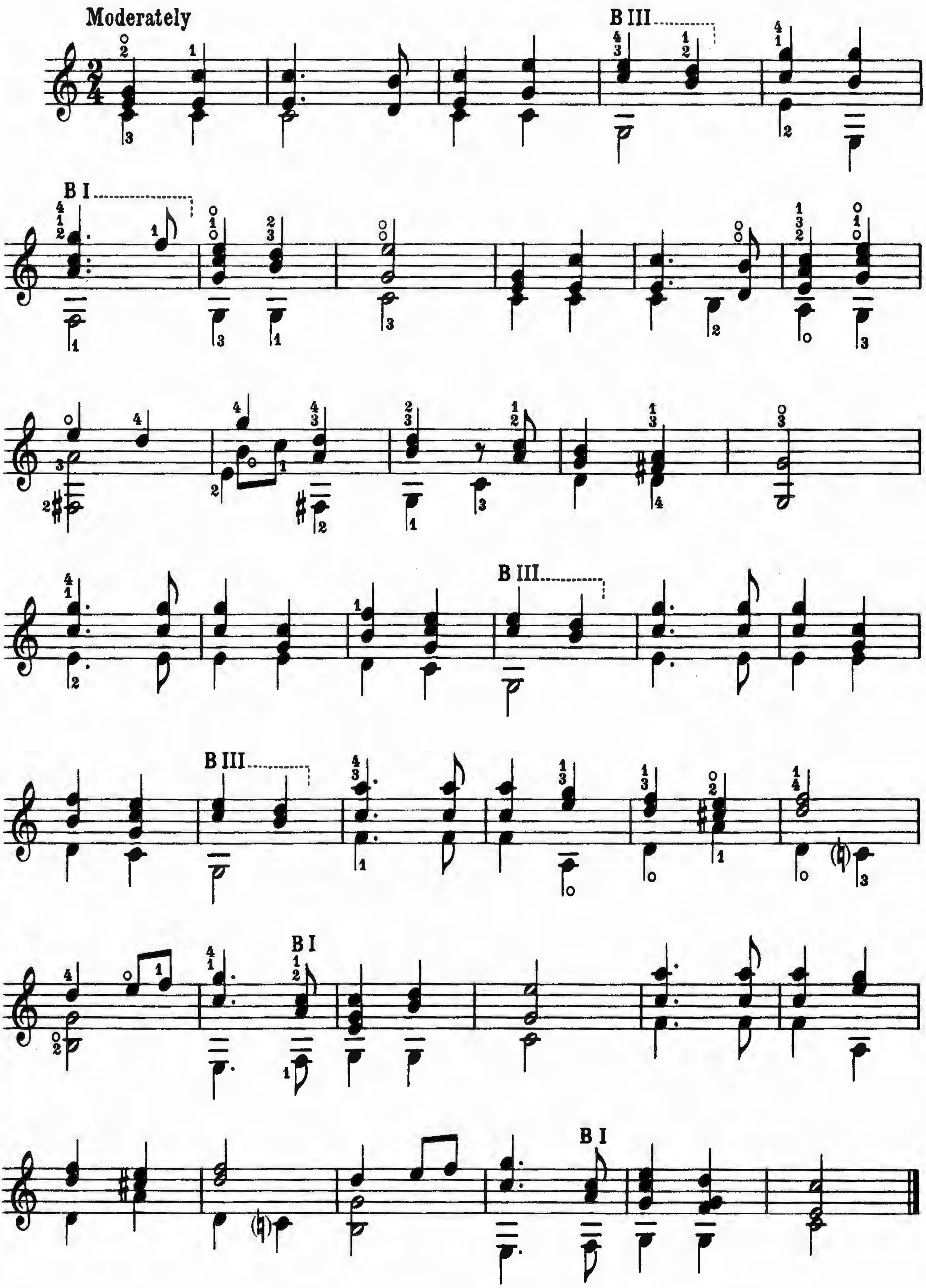
# HARK THE HERALD ANGELS SING

Traditional

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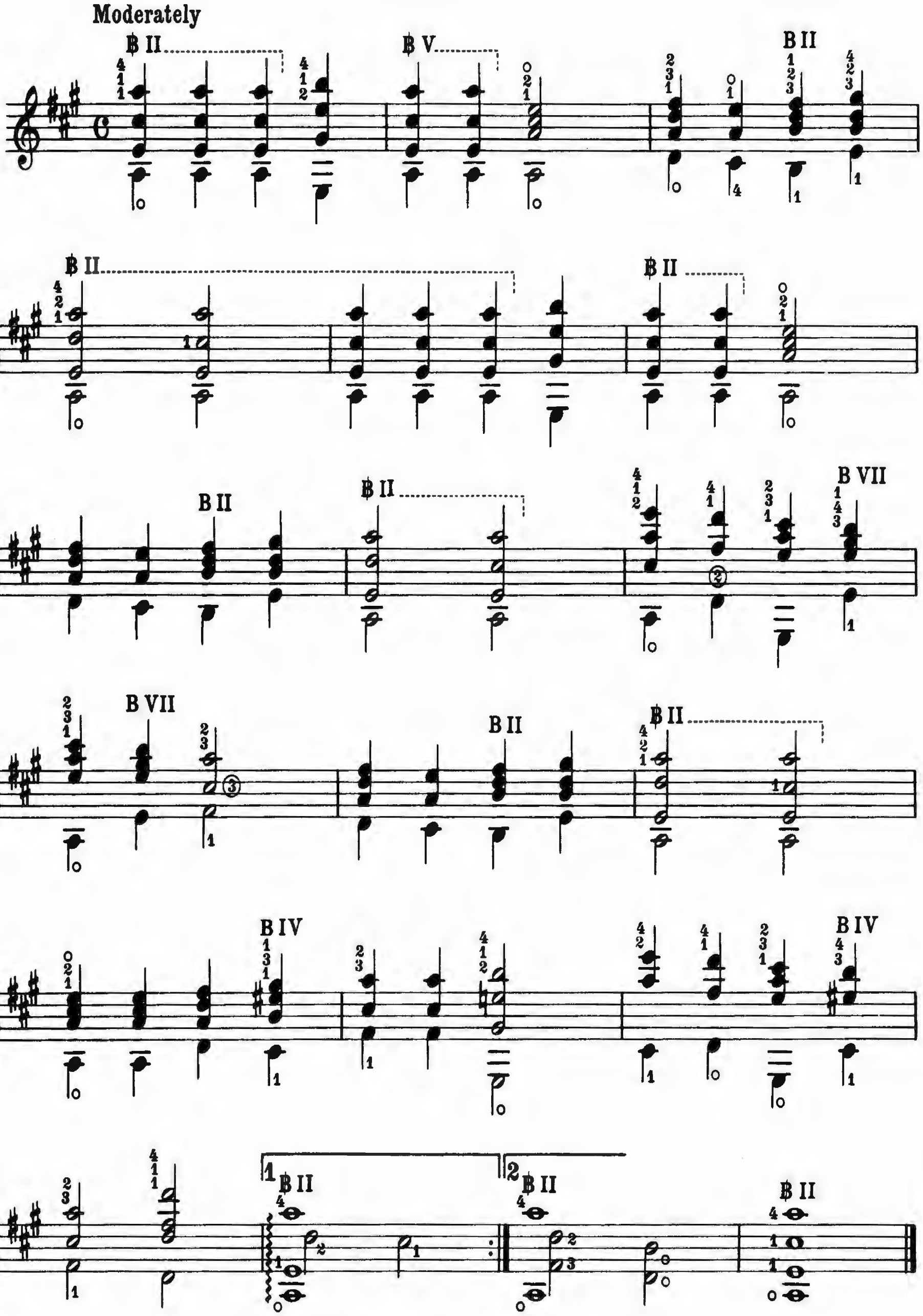
# GOOD KING WENCESLAS

Traditional

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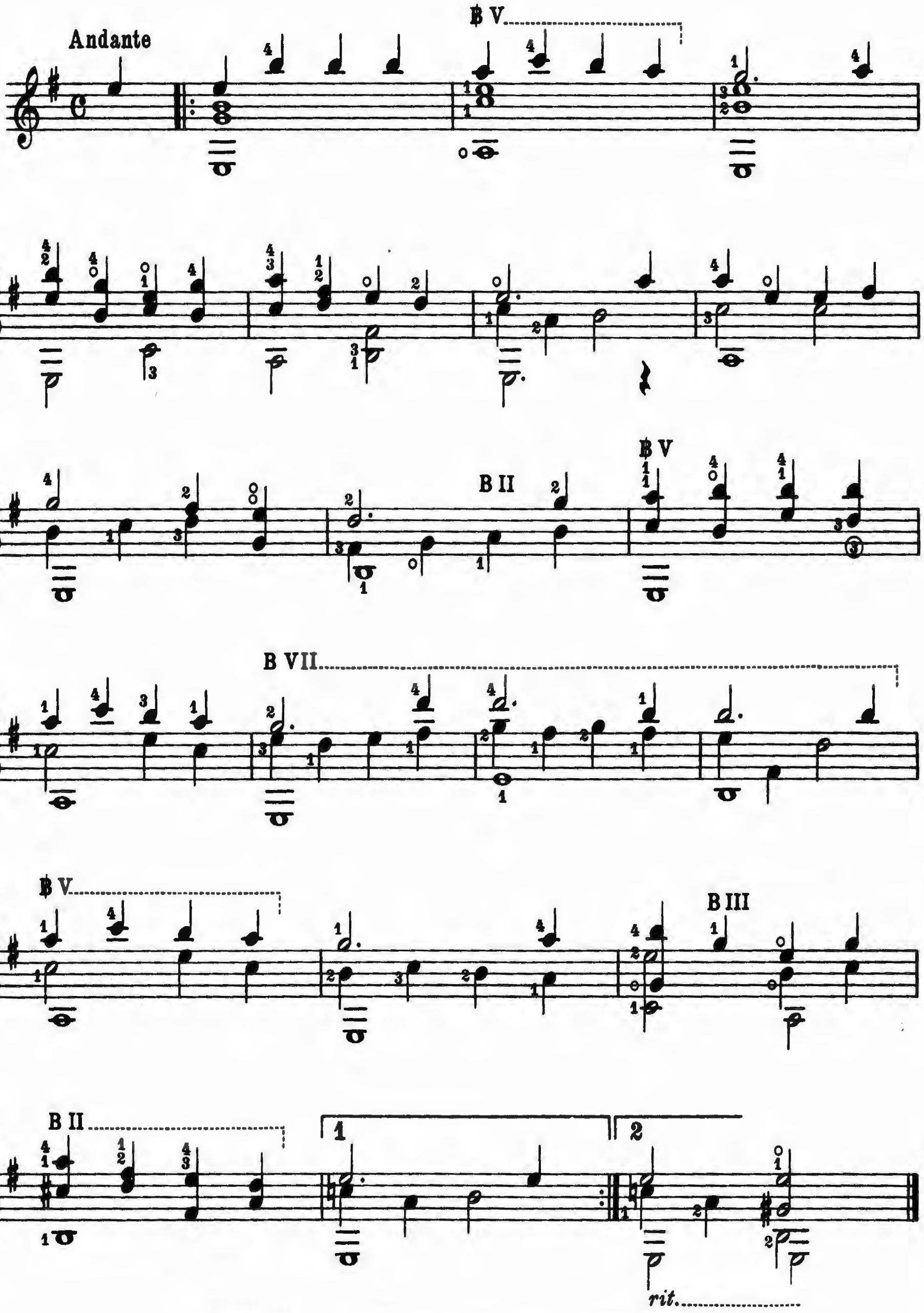
# O COME, O COME, IMMANUEL

Traditional

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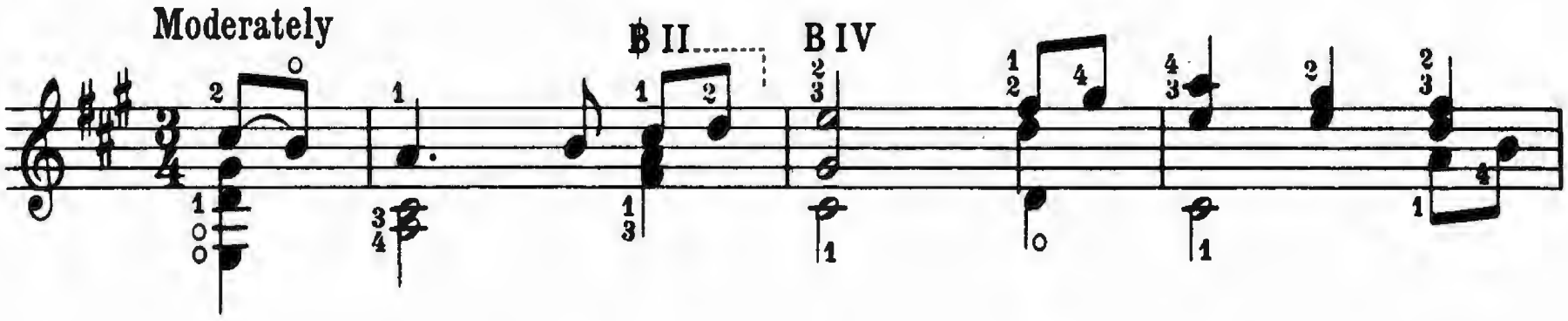
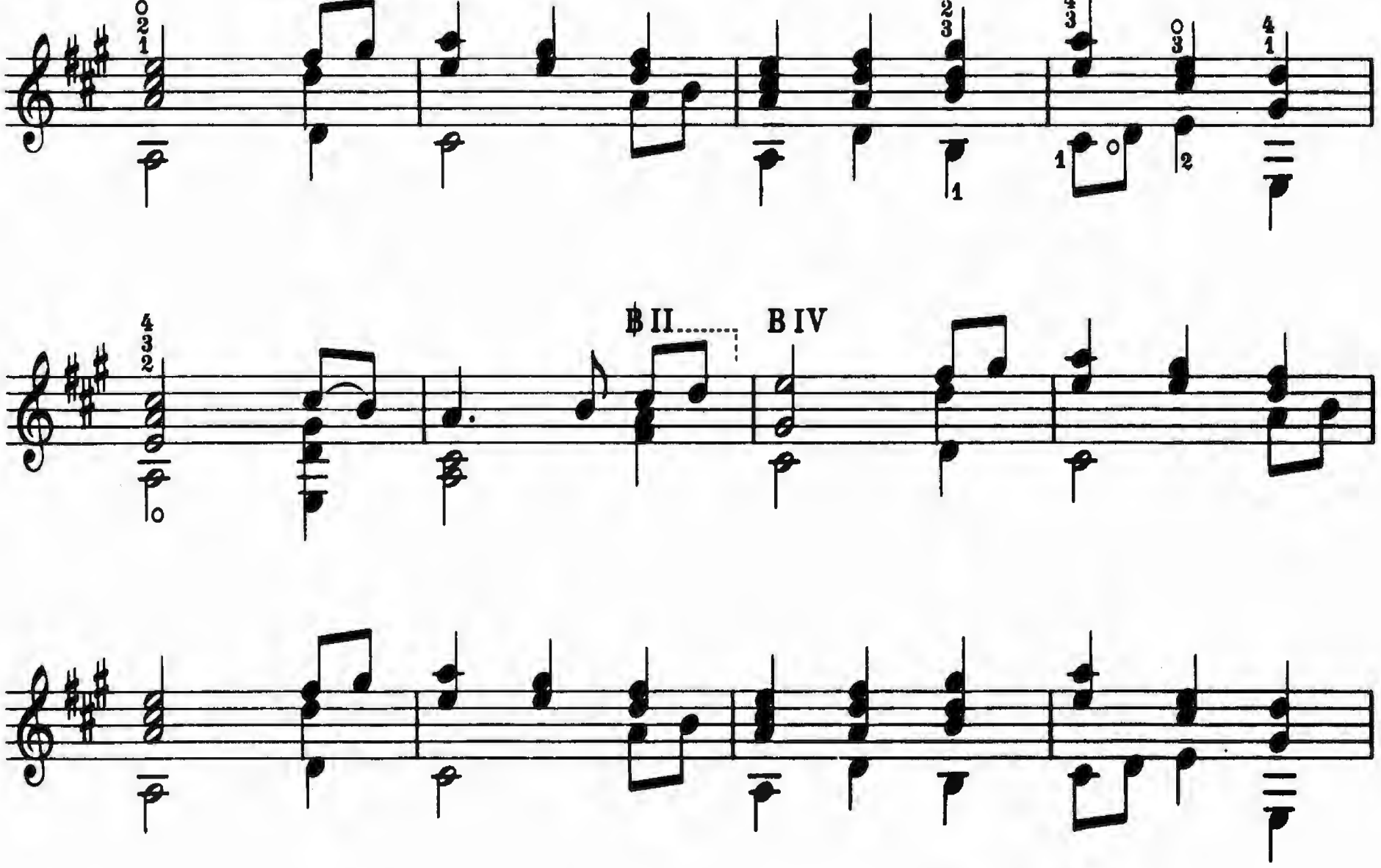
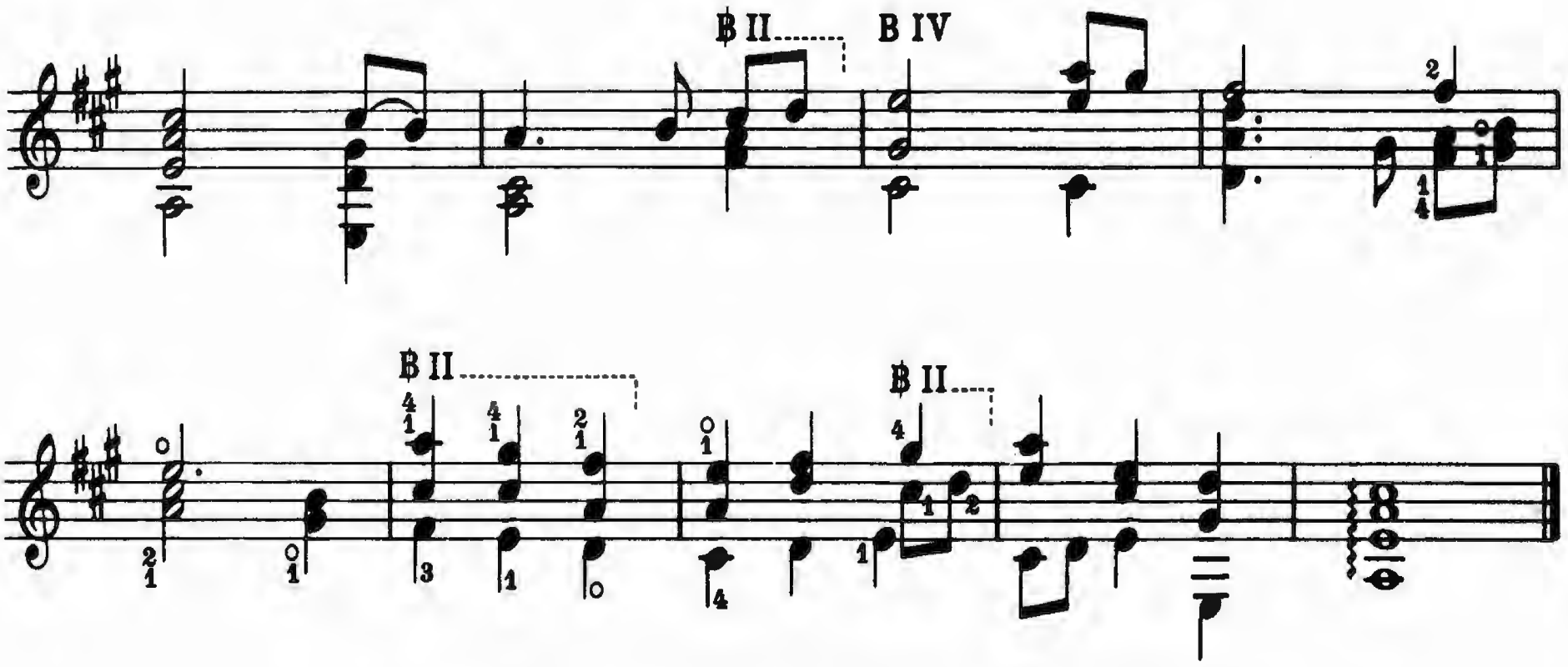
# THE FIRST NOEL

Traditional

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*TEN LUTE PIECES FROM THE RENAISSANCE*

# I- Pavane

Anon.
(16th century Italy)

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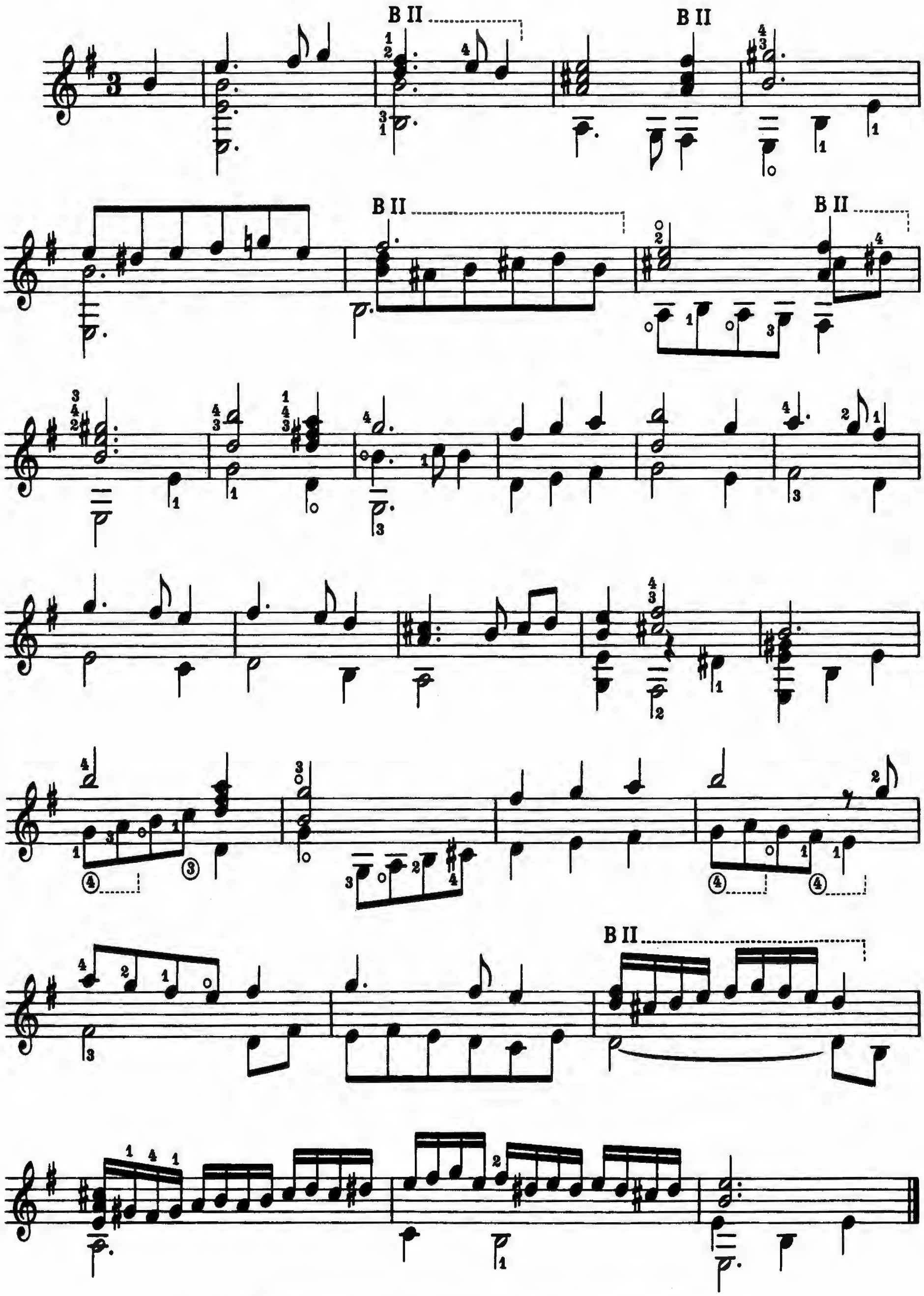
# II – Saltarello

ANTONIO TERZI
(1593)

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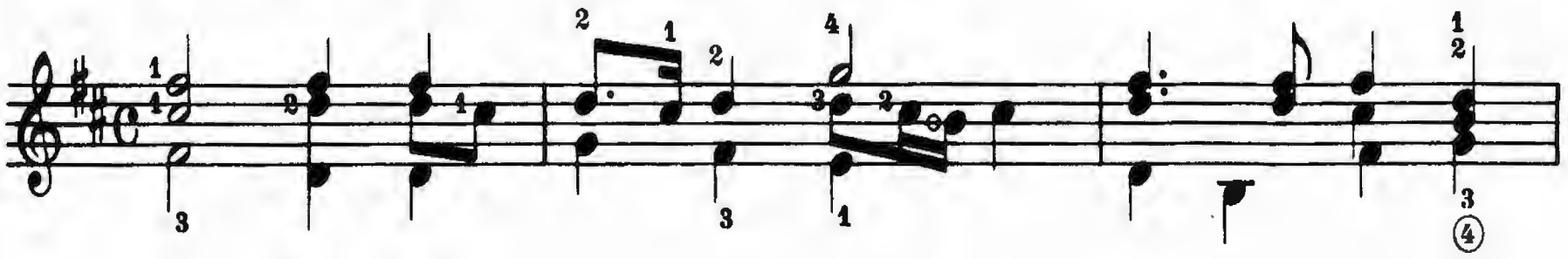
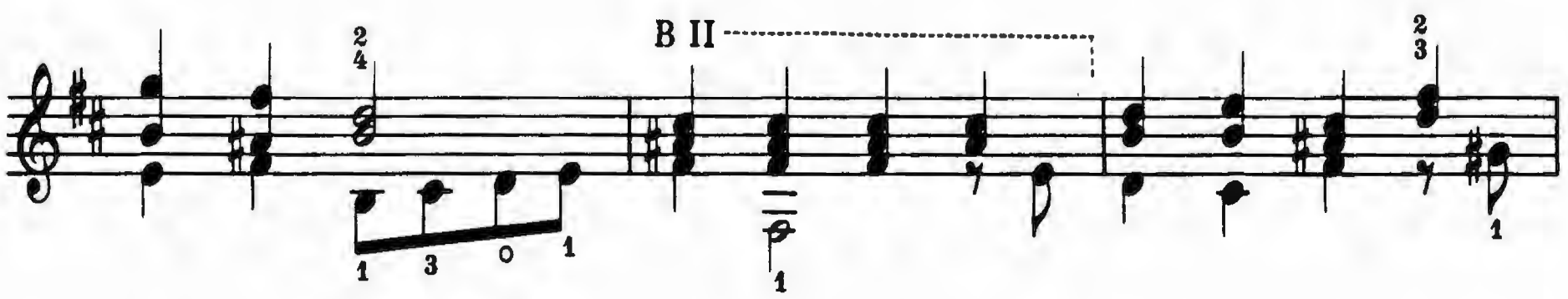
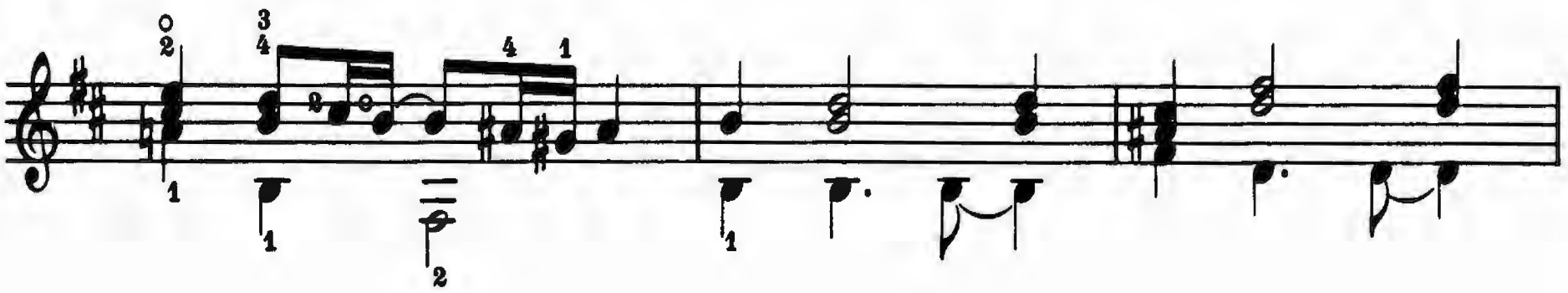
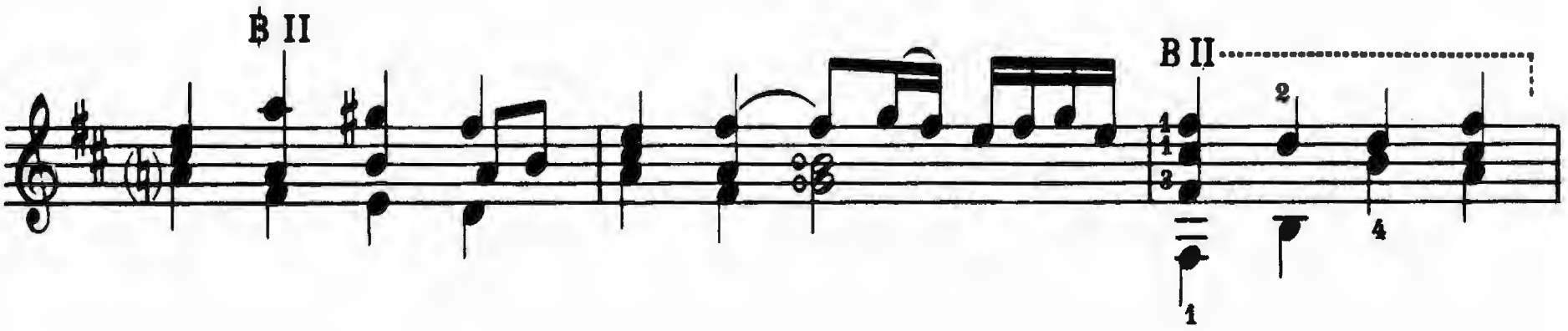
# III– Lieti e Felici Spiriti

VINCENTIO GALILEI
(1584)







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B II B III

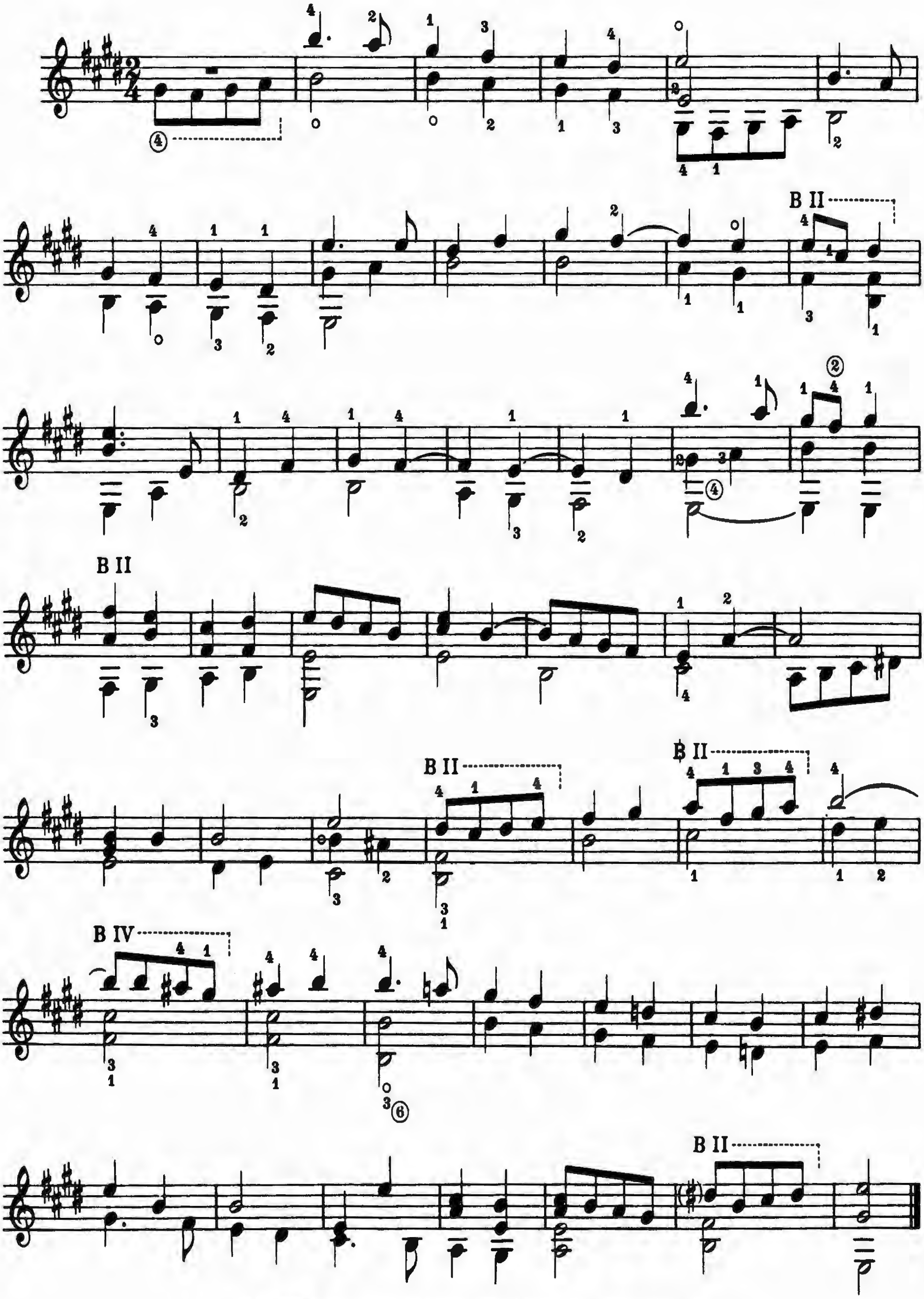
B II

B II

B II B II

# IV– Recercar

FRANCESCO DA MILANO
(1563)

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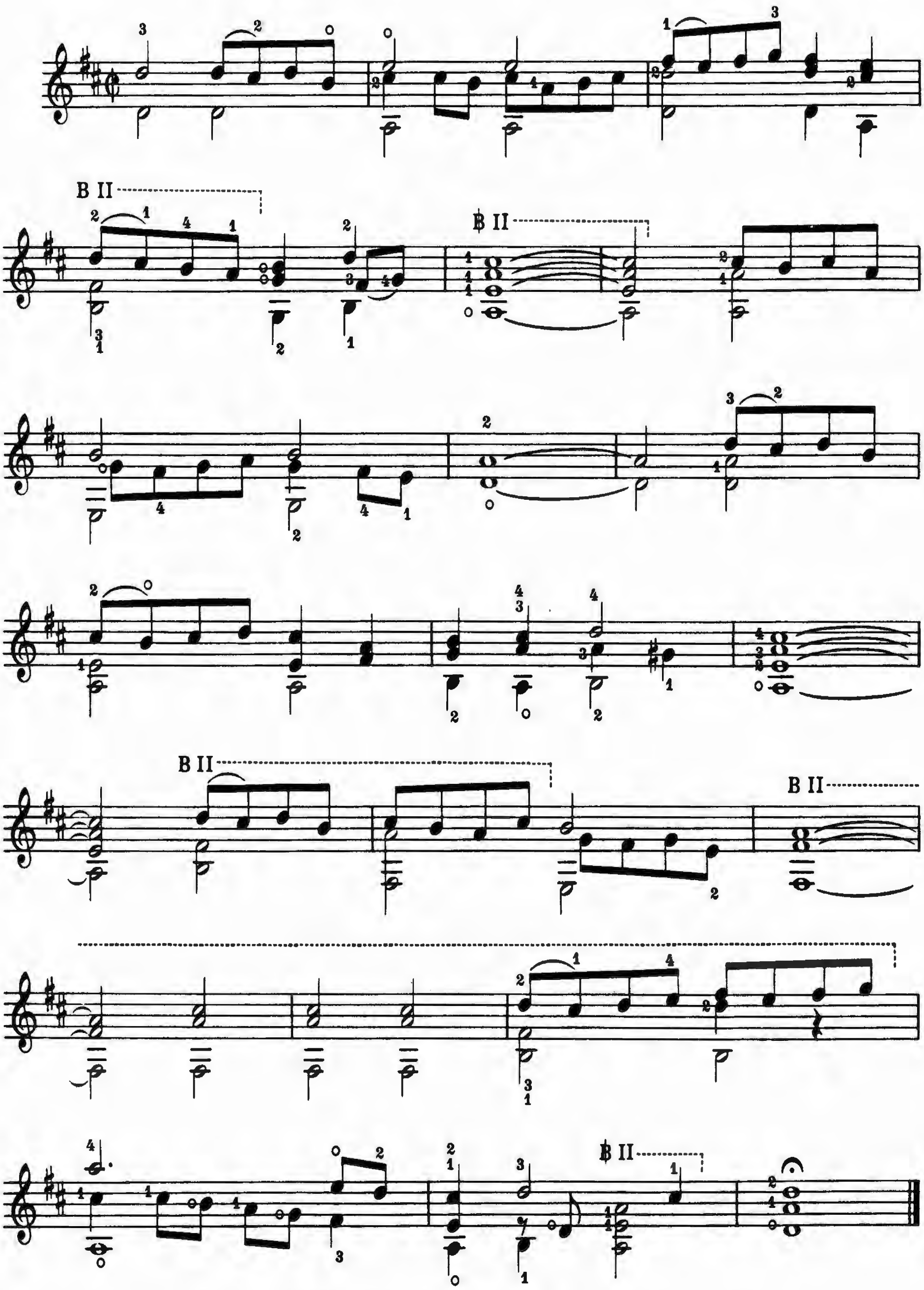
# V– Dance

HANS NEWSIDLER
(1536)

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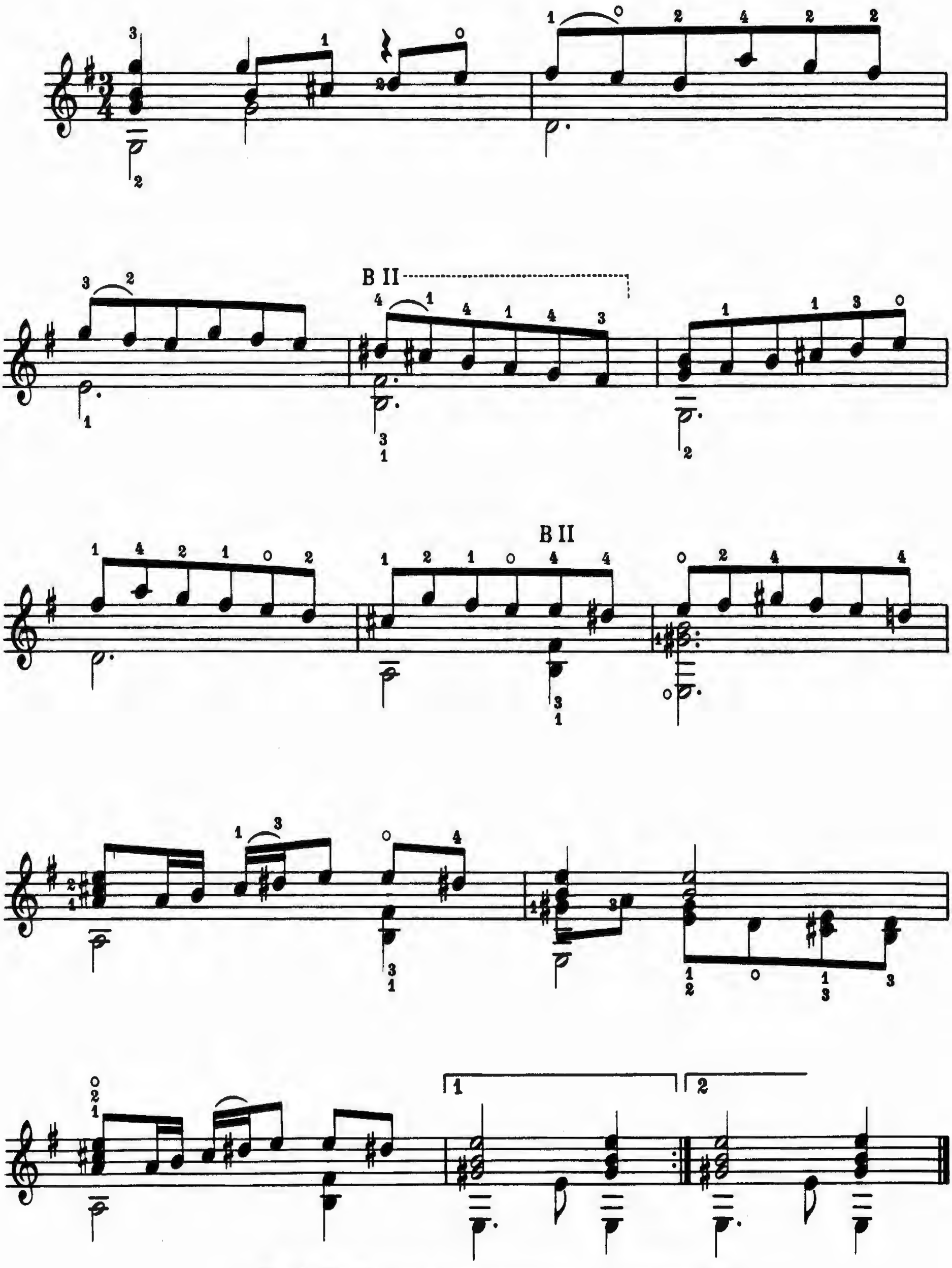
# VI– Chiaranzana

FABRITIO CAROSO
(1581)

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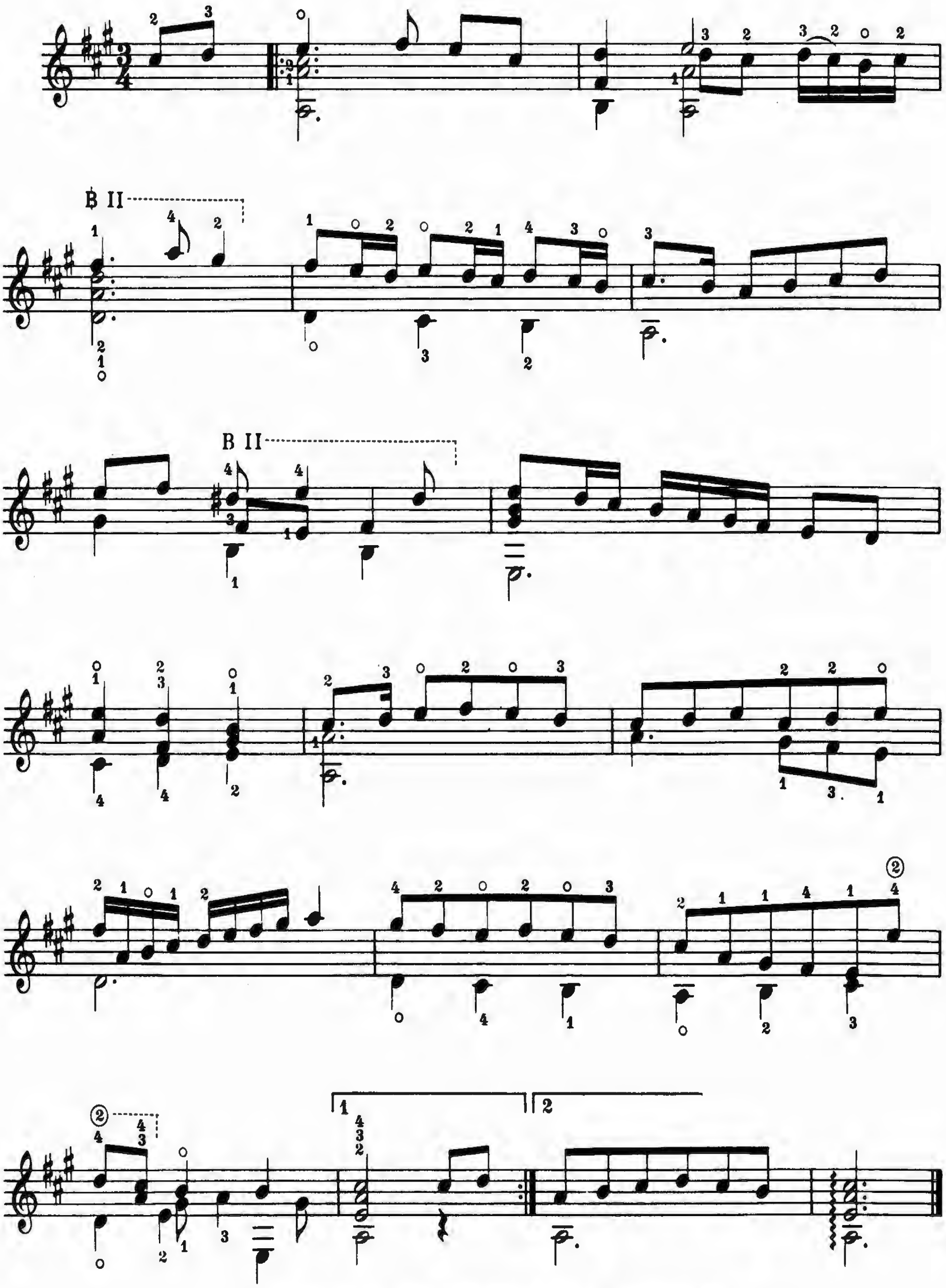
# VII– Gagliarda

SIMONE MOLINARO
(1599)

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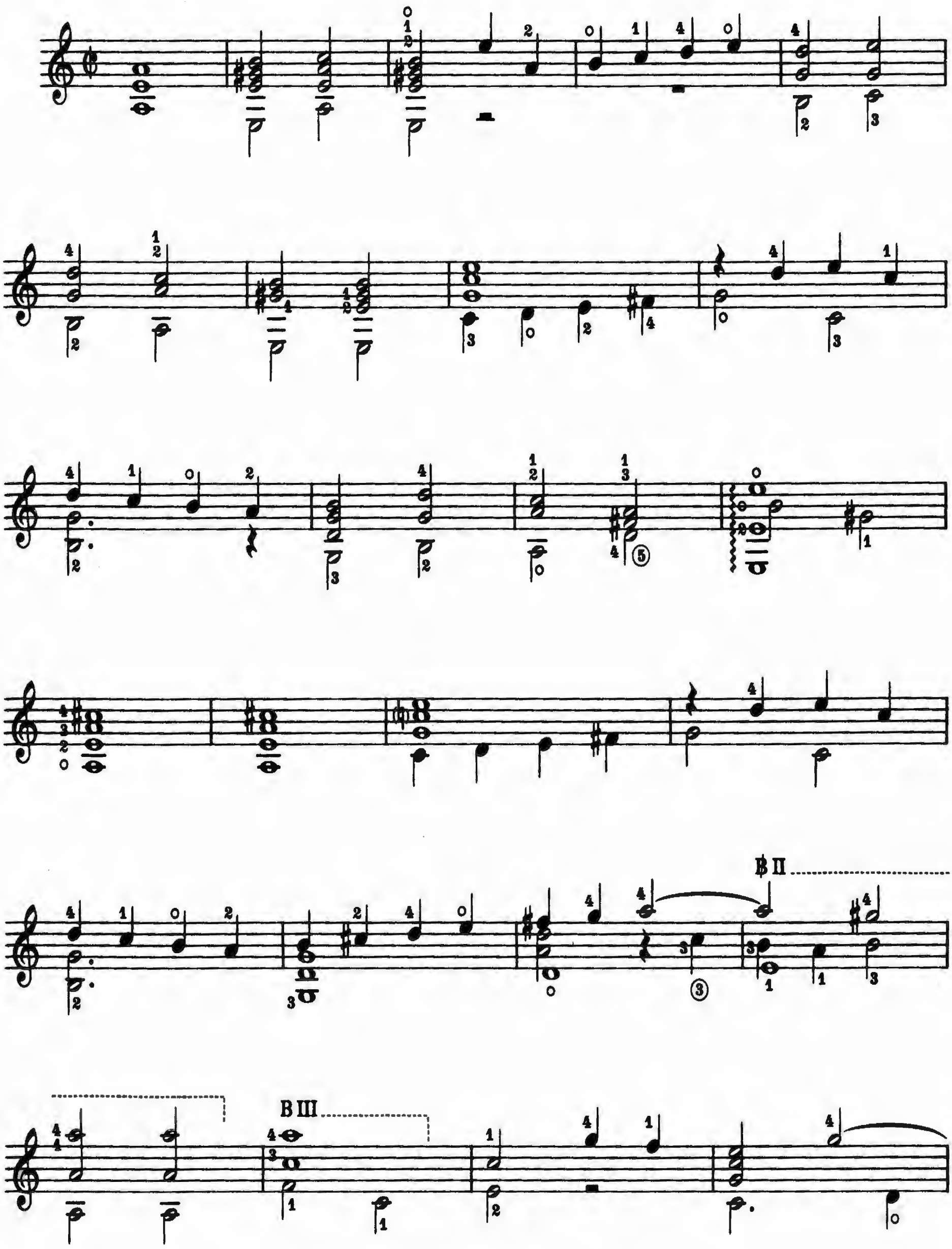
# VIII- Pavane No. 1

LUIS MILAN
(1535)

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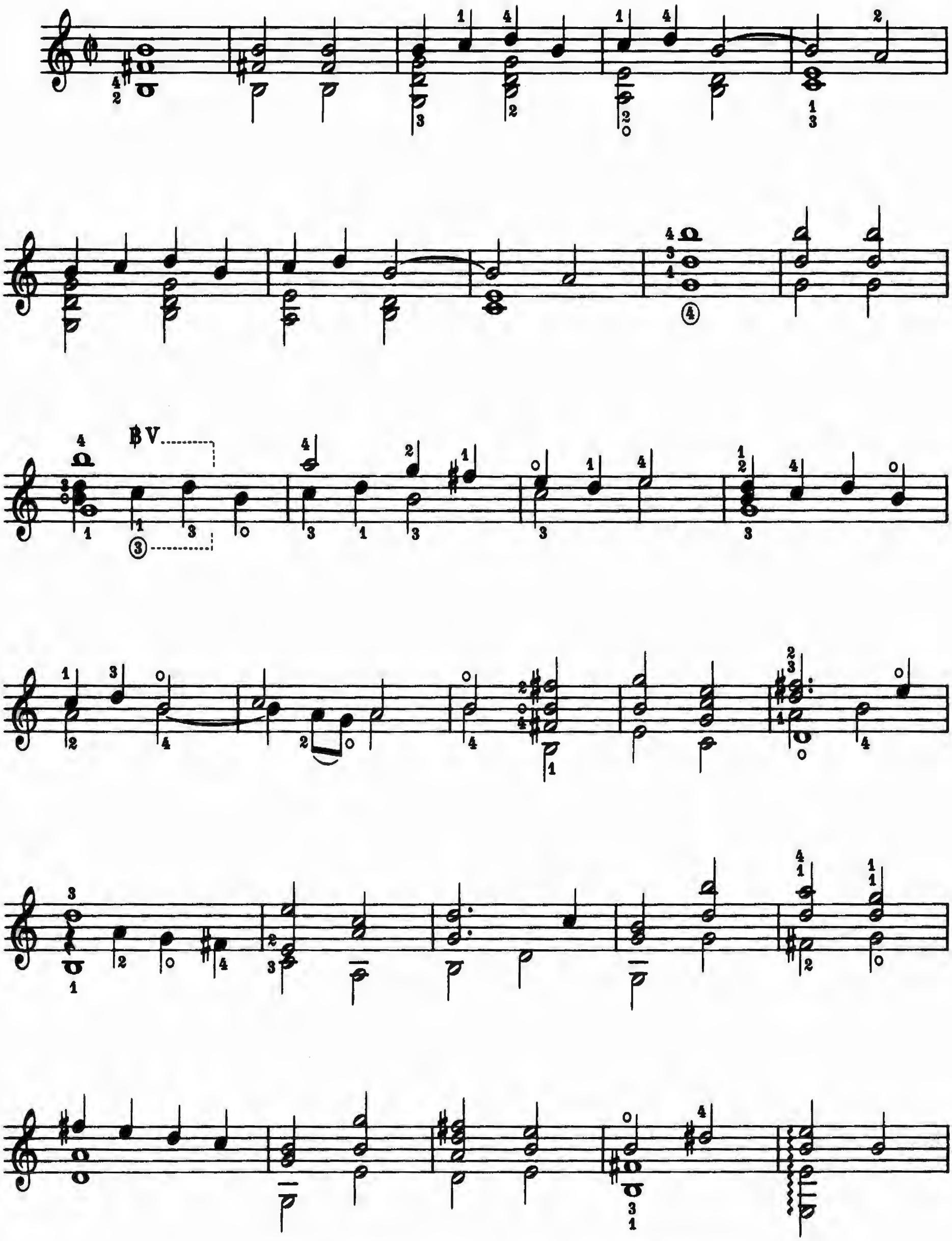
# IX- Pavane No. 2

LUIS MILAN
(1535)



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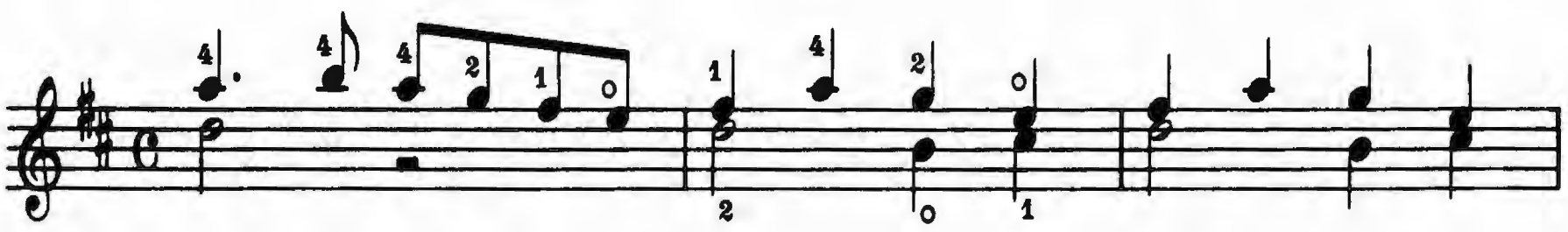
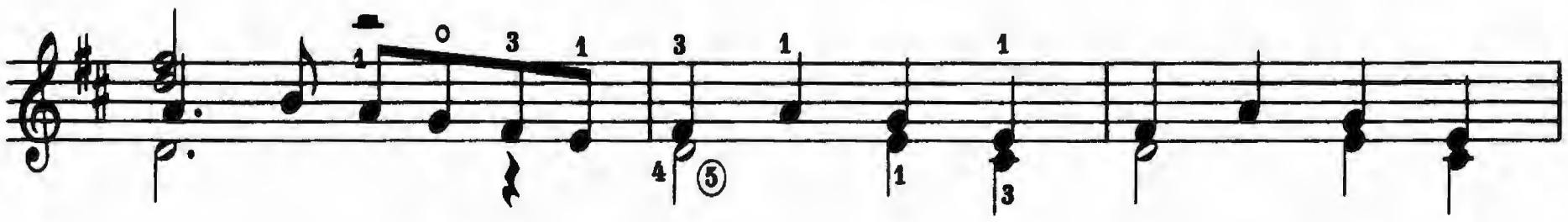
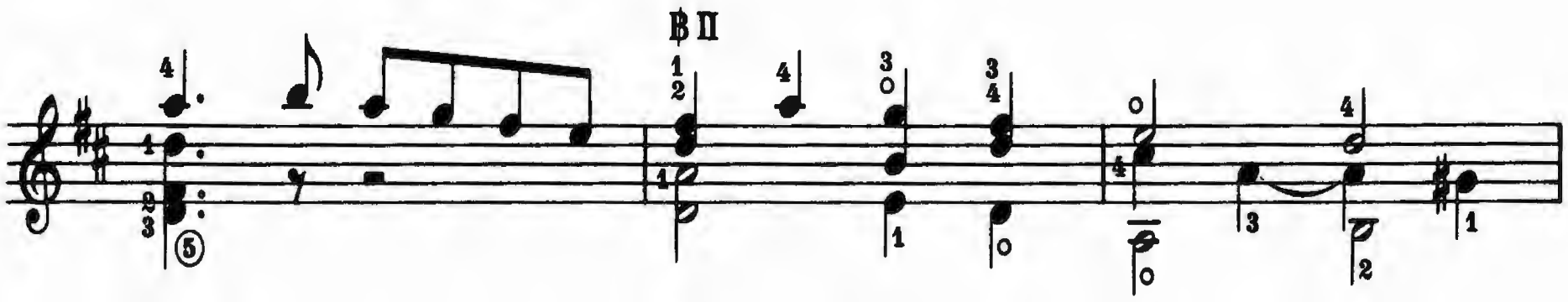
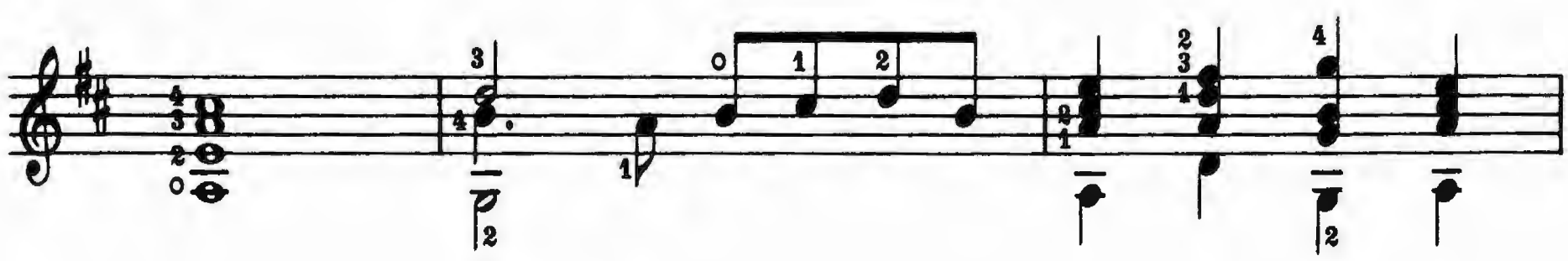
# X- Pavane No. 4

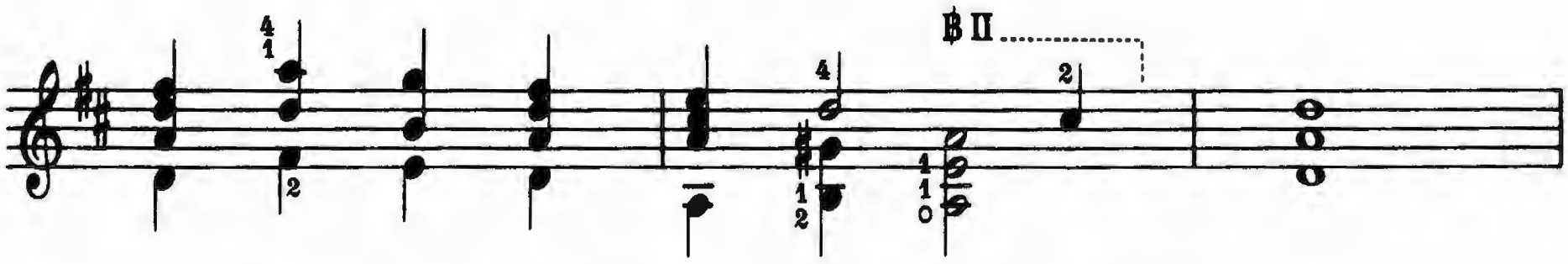
LUIS MILAN
(1535)











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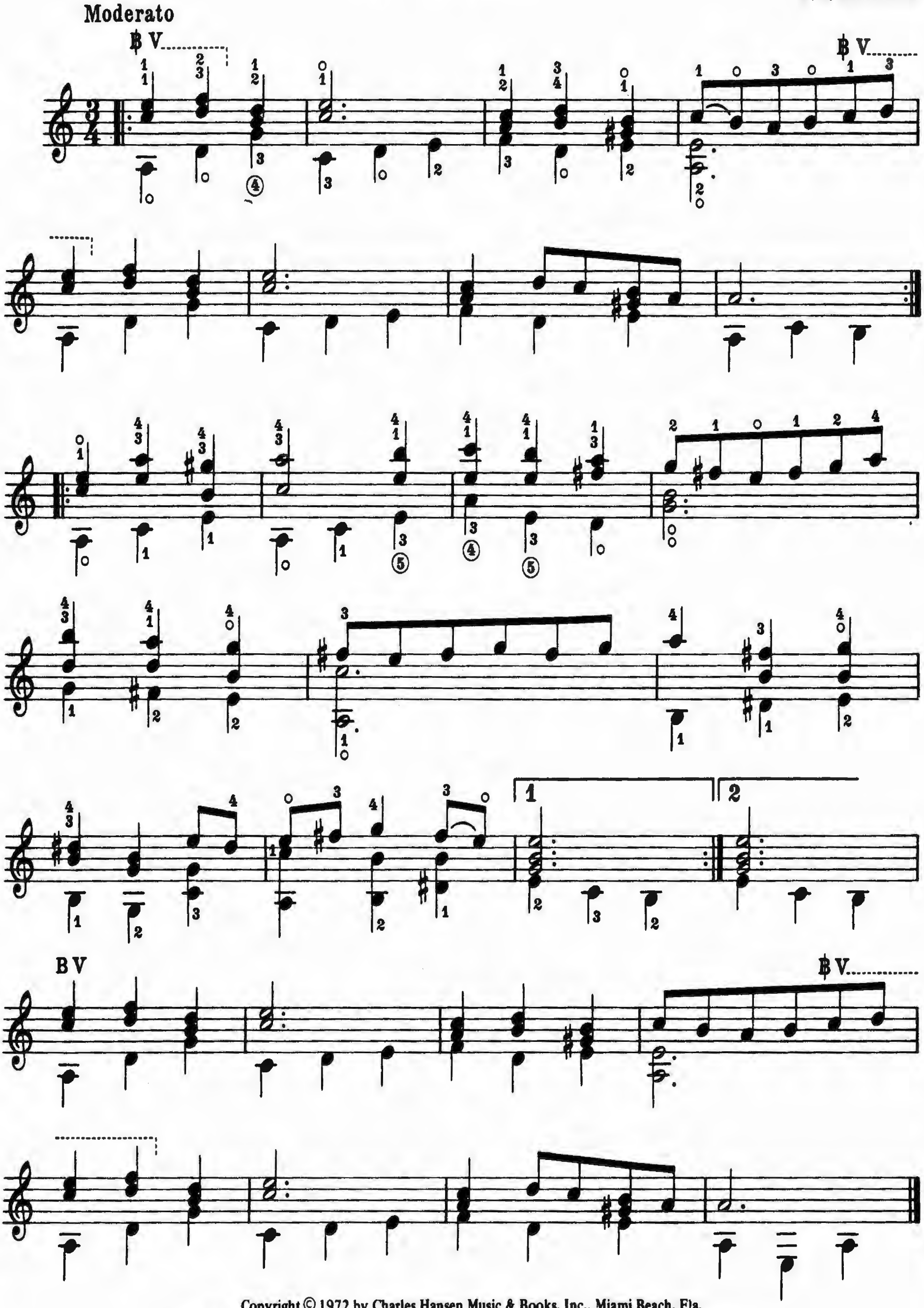
*EIGHT PIECES FROM THE BAROQUE*

# I - Minuet

G. F. HANDEL

Moderato



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# II - Fughetta

G. F. HANDEL

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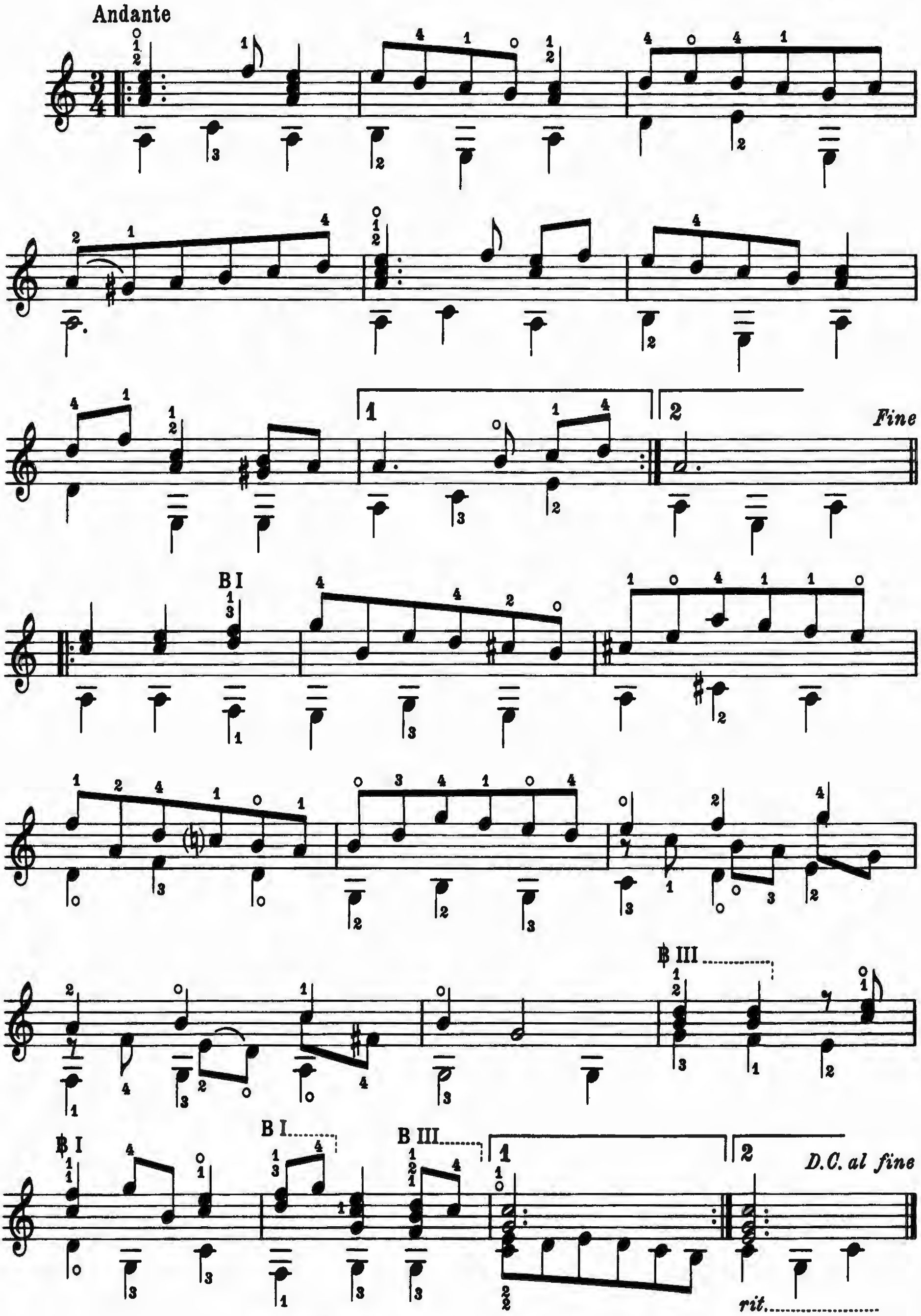
# III - Minuet

G. F. HANDEL

Andante

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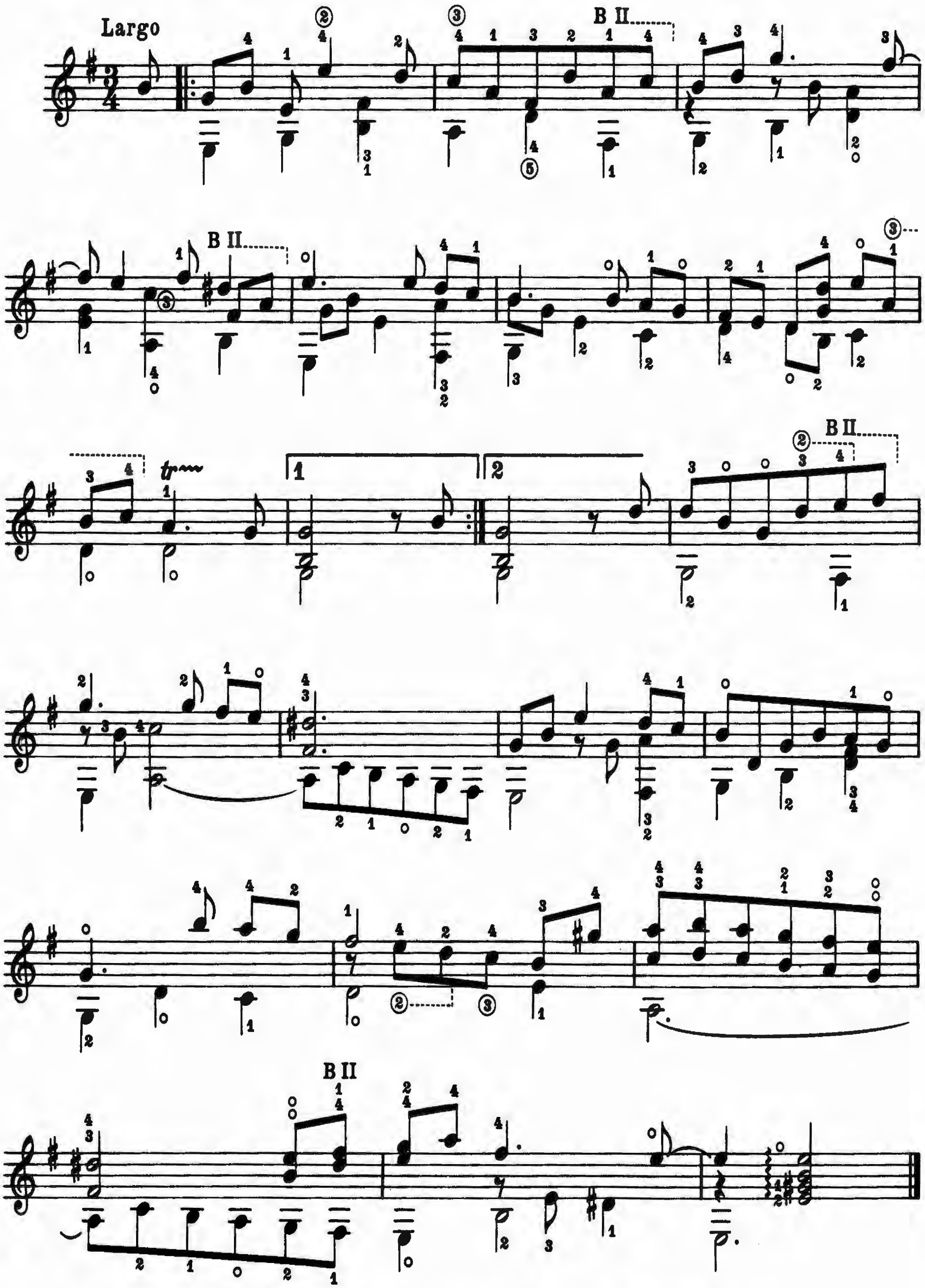
# IV - Sarabande

G. F. HANDEL

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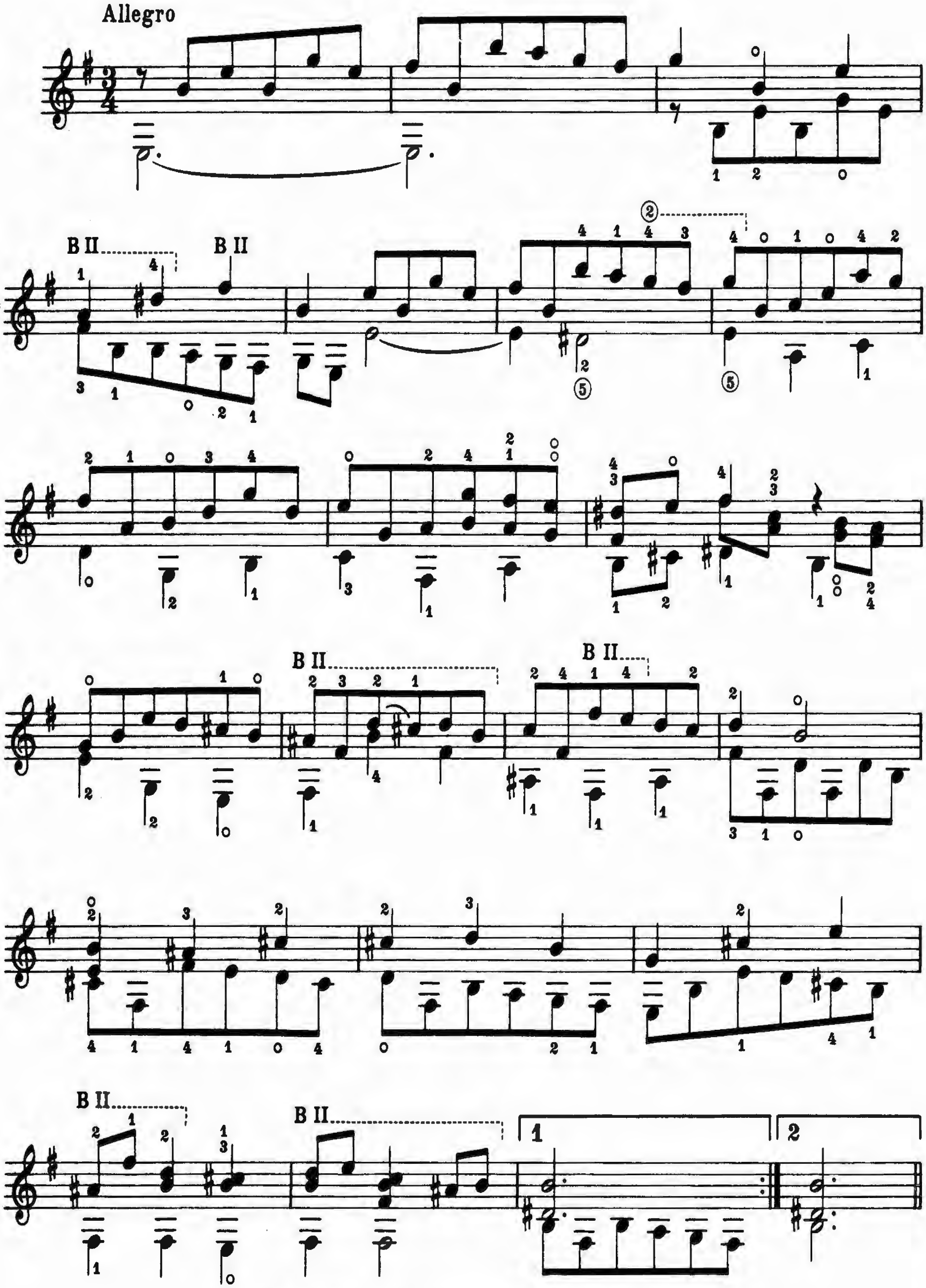
# V - Courante

G. F. HANDEL

Allegro

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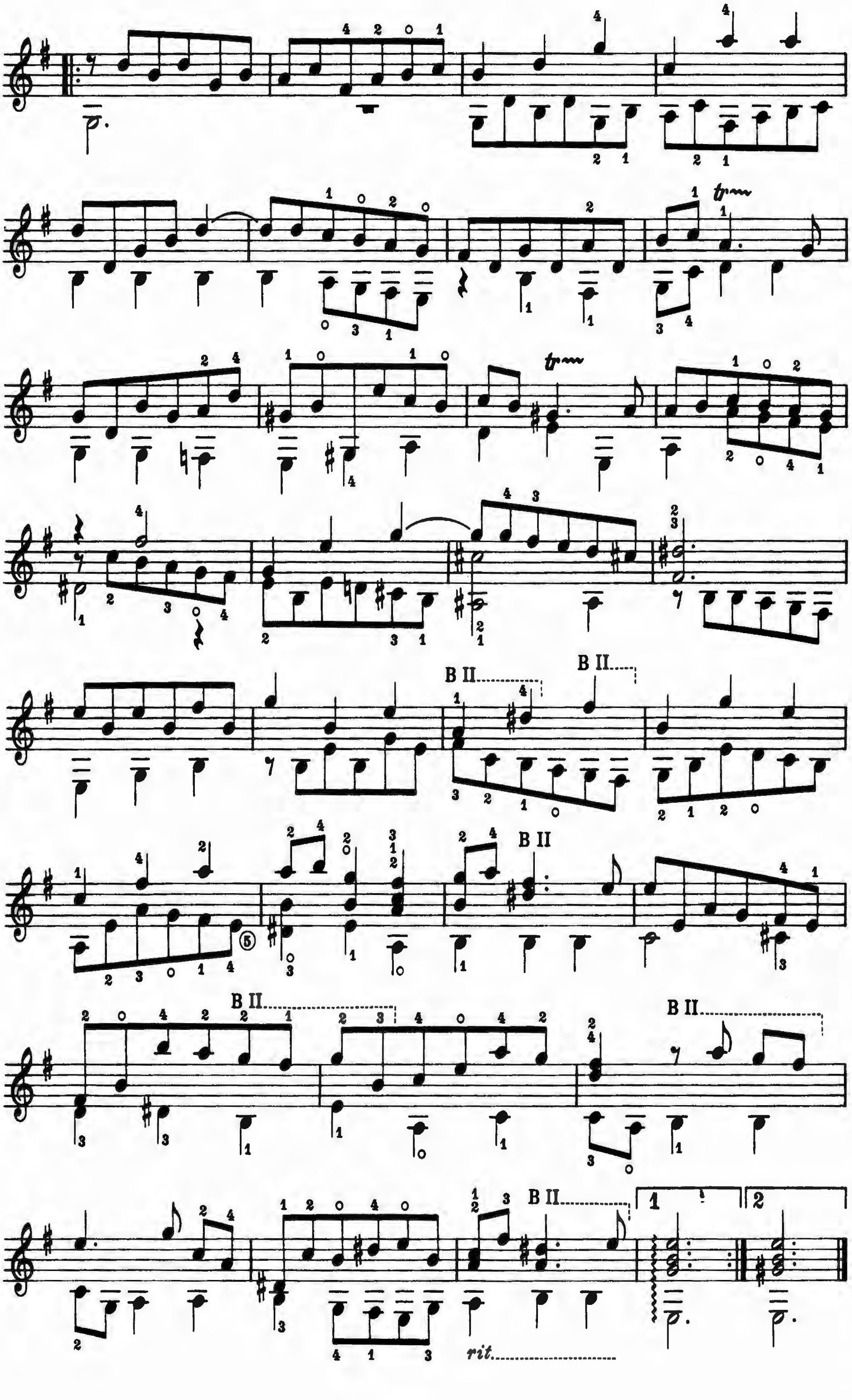
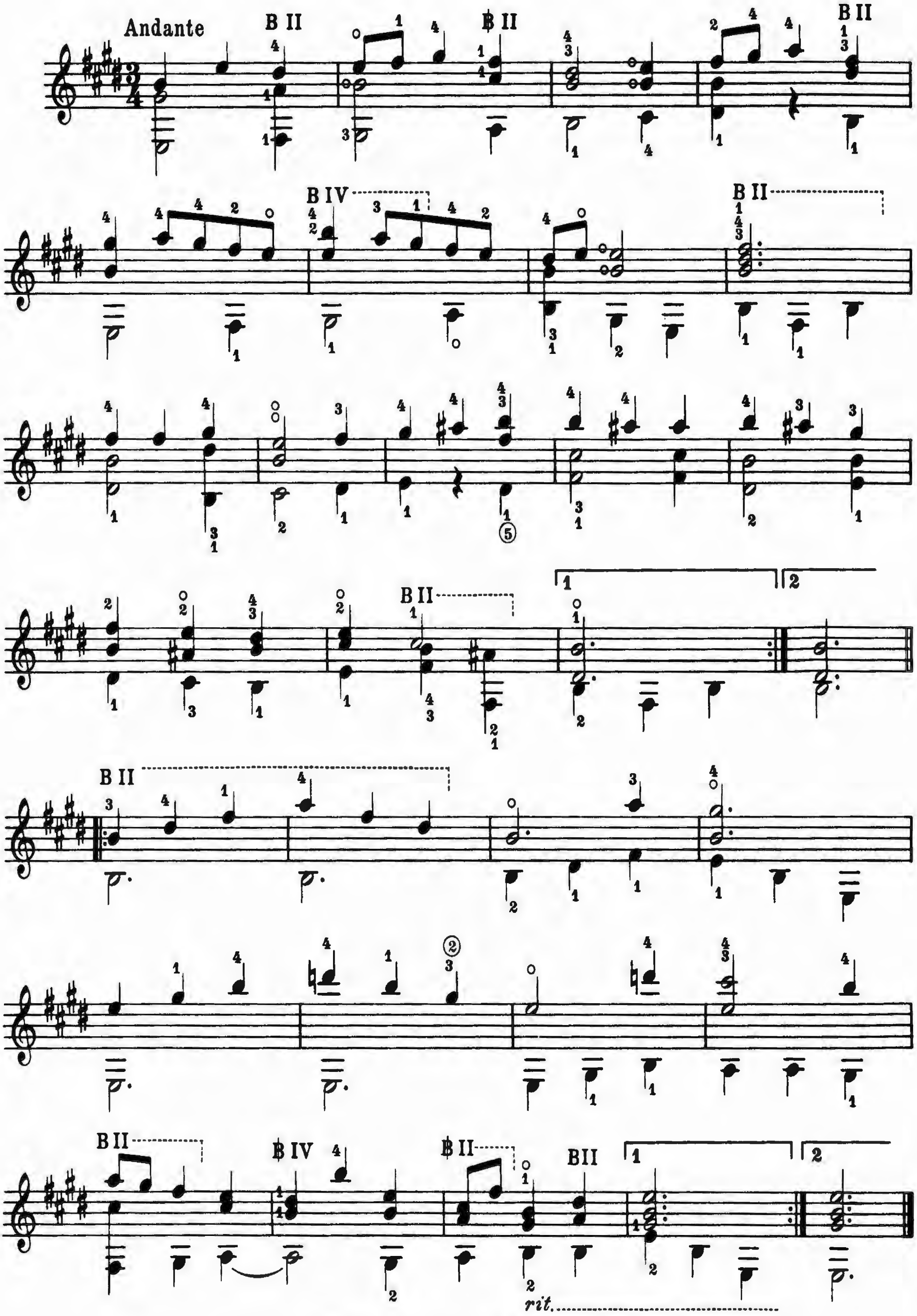

B II
B II
B II
B II
B II
B II
tr
tr
rit.

# VI- Minuet

G. F. HANDEL

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# VII- Sarabande

G. F. HANDEL

Largo

B II

B II

B II

B II

rit.

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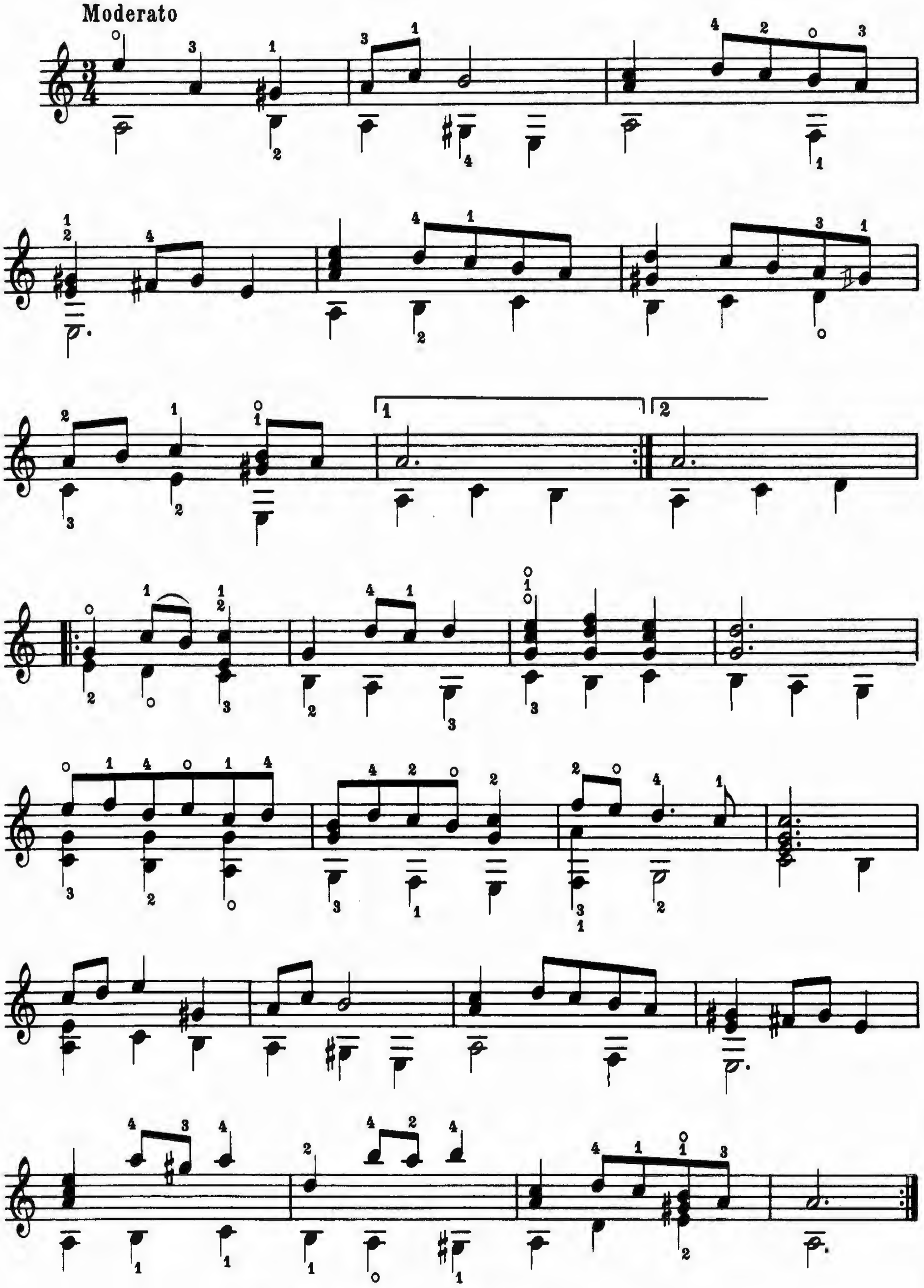
# VIII- Minuet

G. F. HANDEL

Moderato



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# Minuet

W. A. MOZART

Moderato

B II

1

2

rit.

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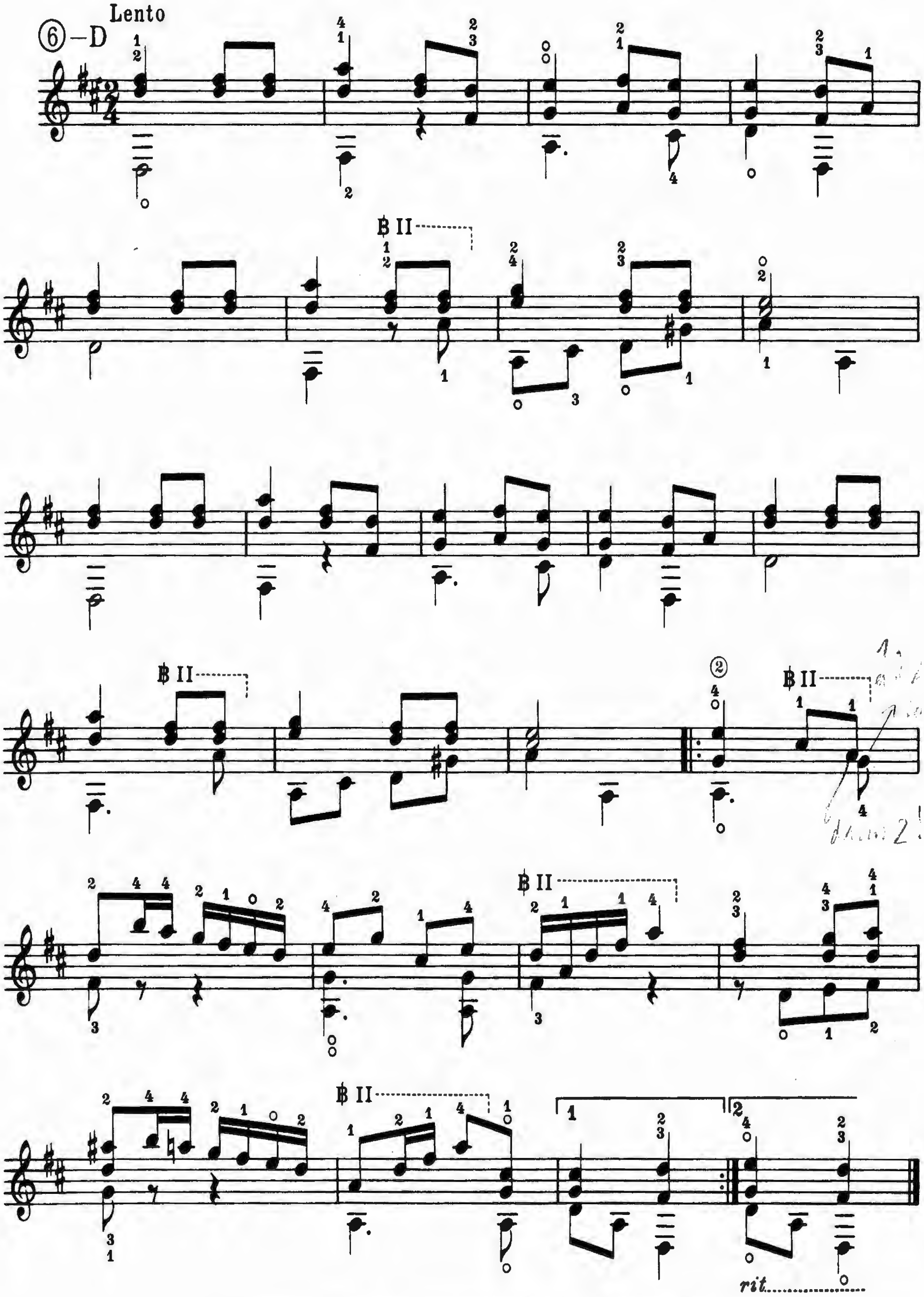
# Etude Op. 29 No. 9

F. SOR

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# Etude in A major

F. SOR

Andante

rit.

a tempo

rit.

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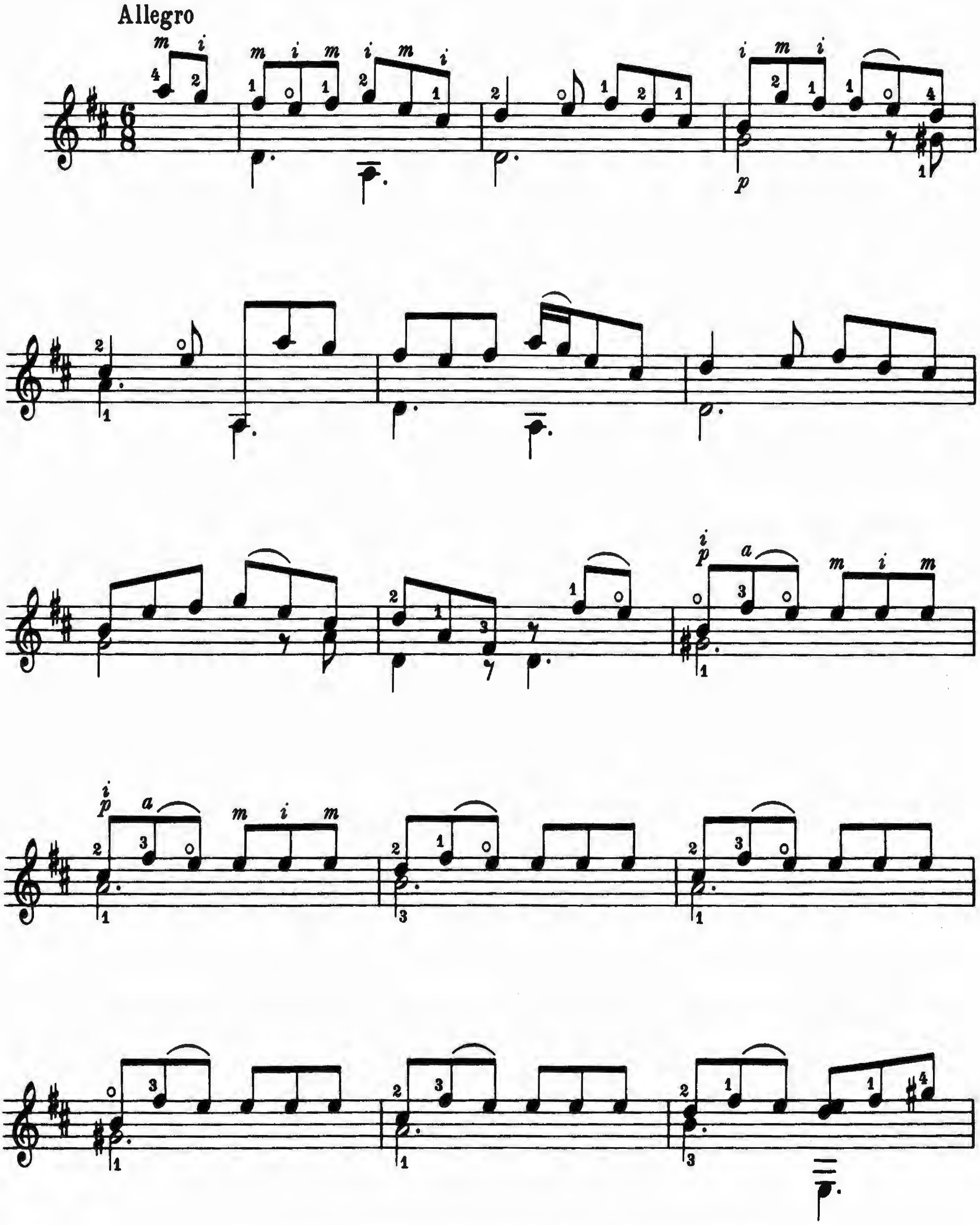
*SIX ETUDES OP. 31 BY FERNANDO SOR*

# Etude No. 3

F. SOR

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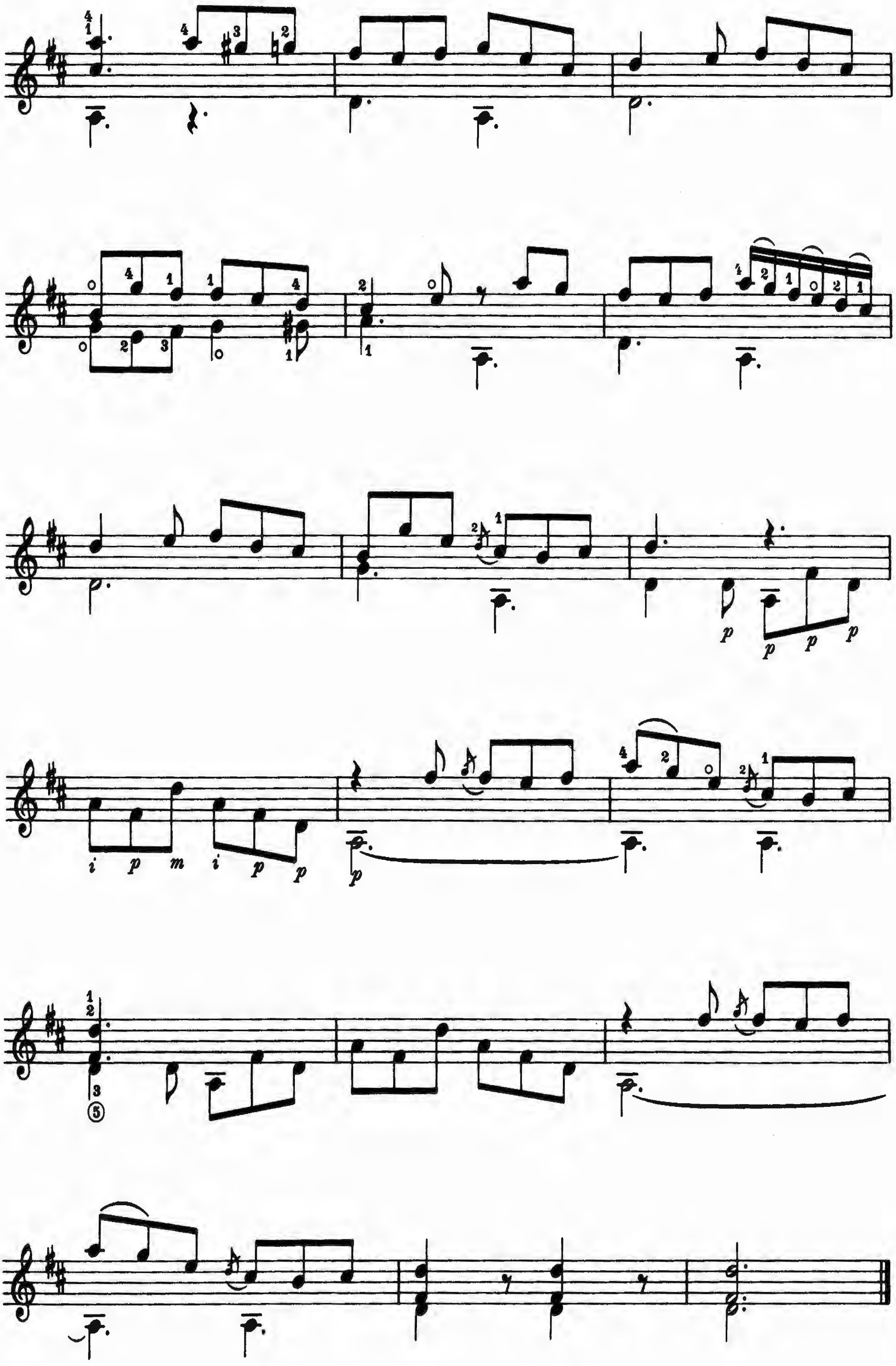
i p m i p p
p

# Etude No. 4

F. SOR

Largo

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# Etude No. 5

F. SOR

Andante

B V

Fine

B II

D. % al Fine

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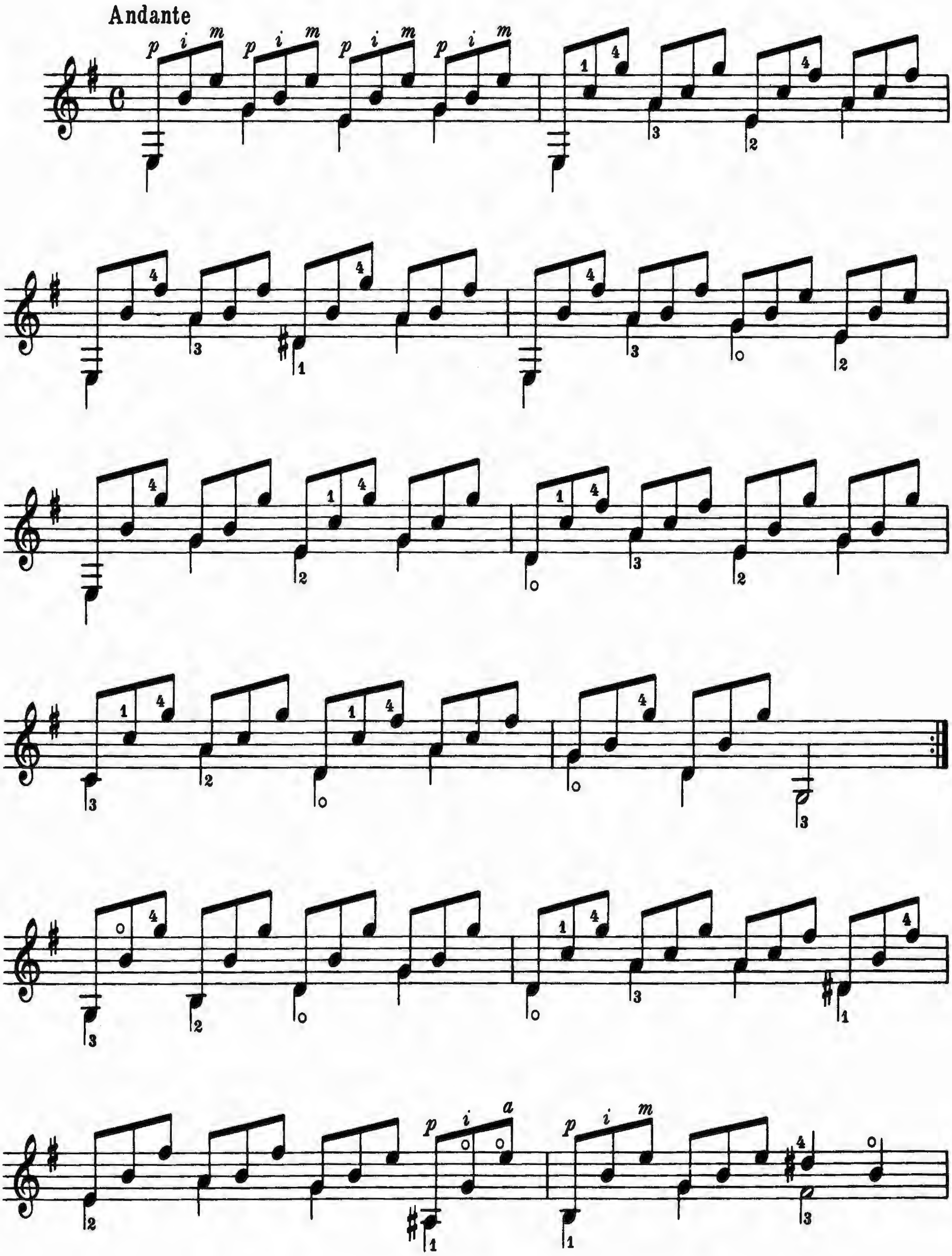
# Etude No. 6

F. SOR

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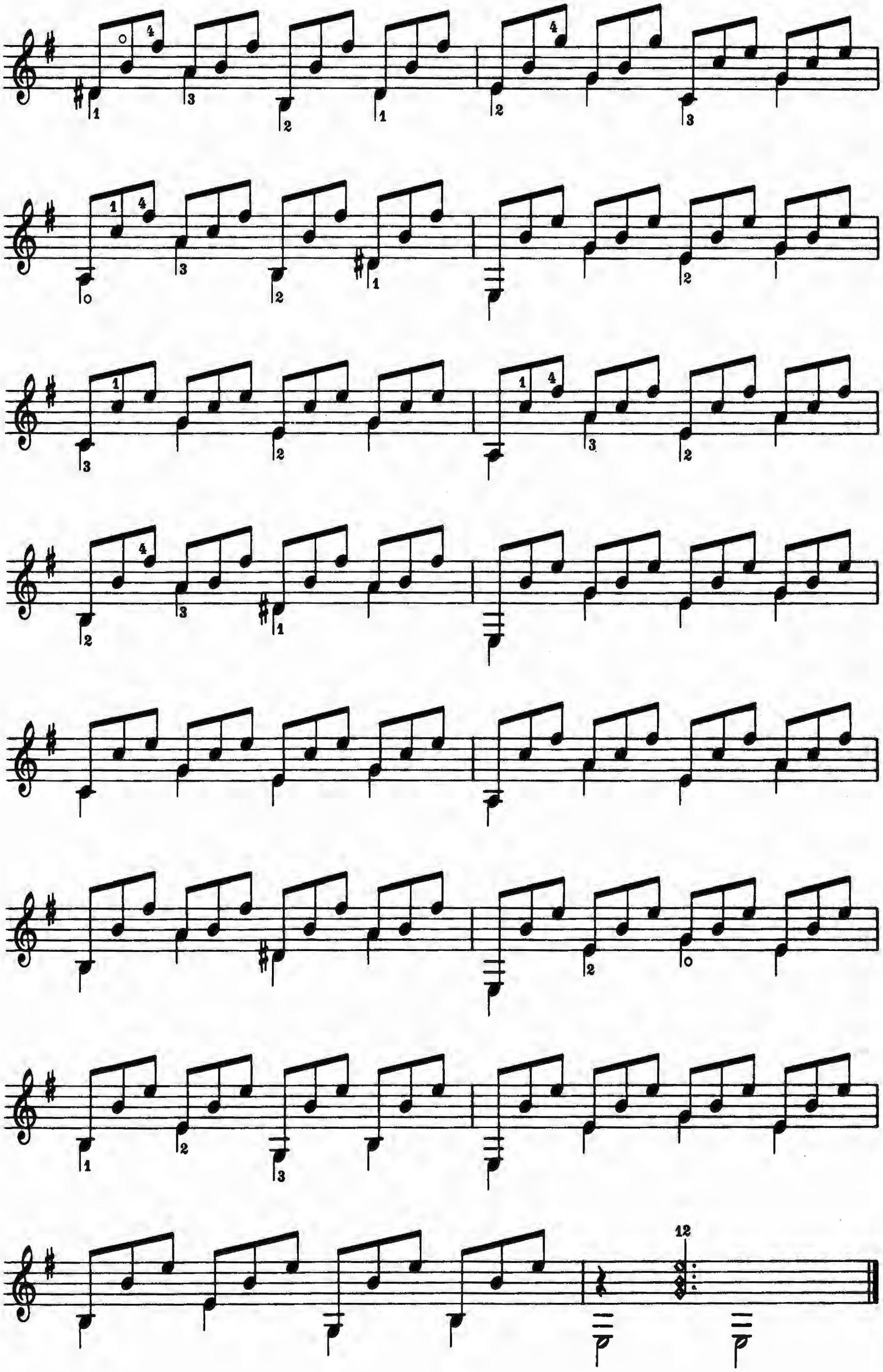
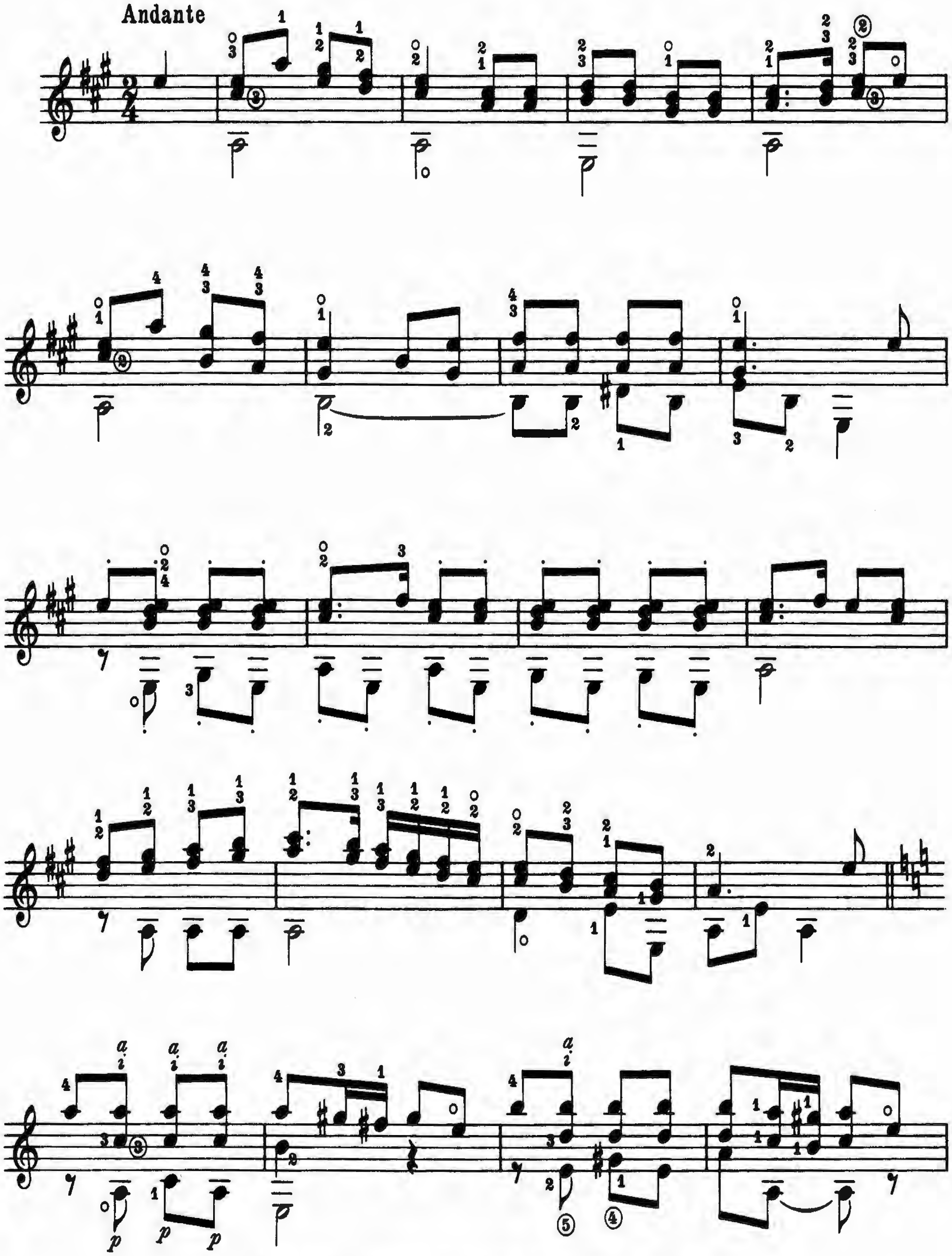


# Etude No. 8

F. SOR

Andante



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rit.

# Etude No. 10

F. SOR

Allegretto

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# Minuet in C major

F. SOR

Andante

B III

B I

B III

B I

B I

B VII

B V

B III

rit.

rit.

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# Minuet in G major

F. SOR

Andante

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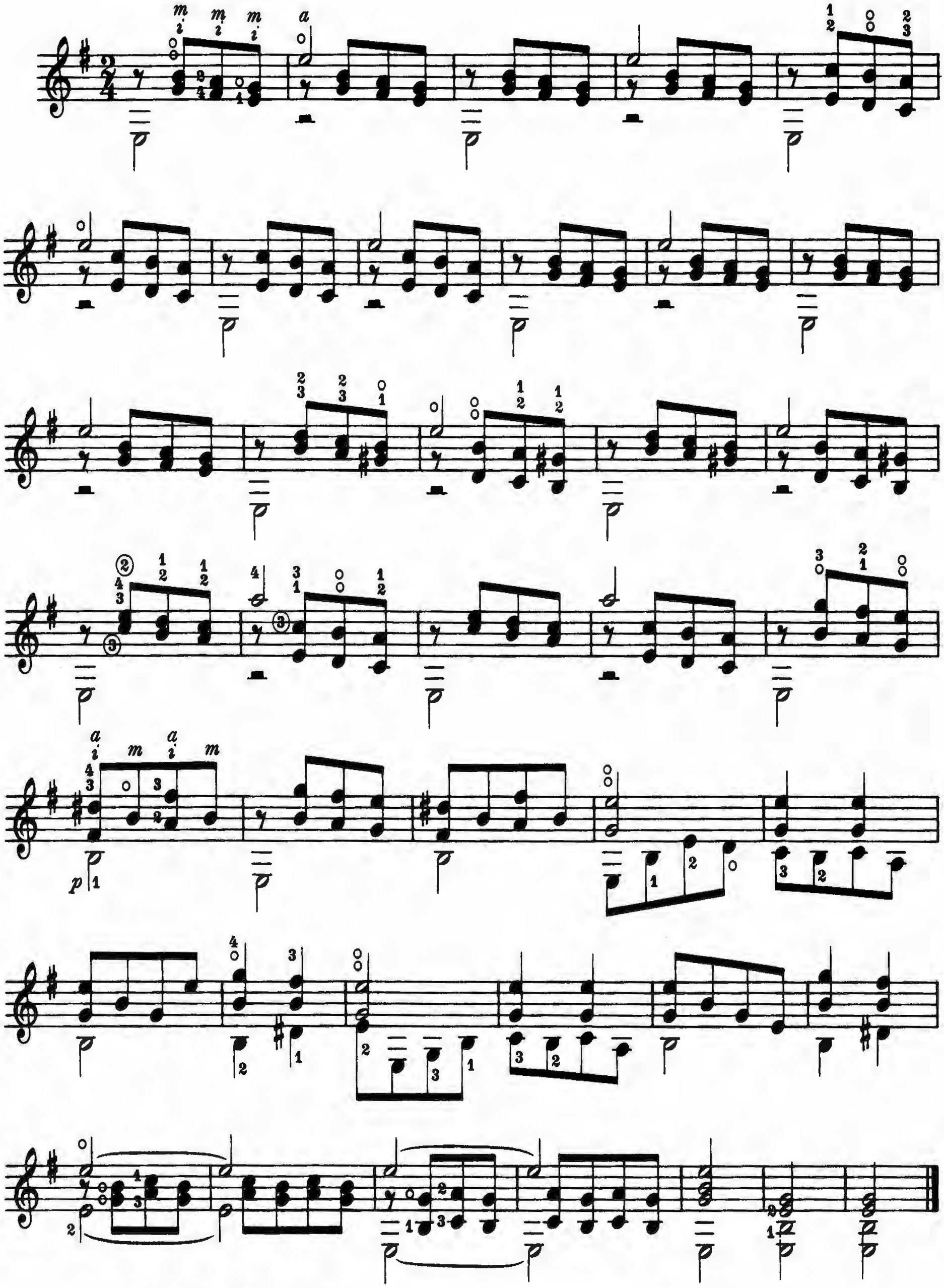
*FOUR ETUDES BY MAURO GIULIANI*

# Etude No. 1

M. GIULIANI

Andante



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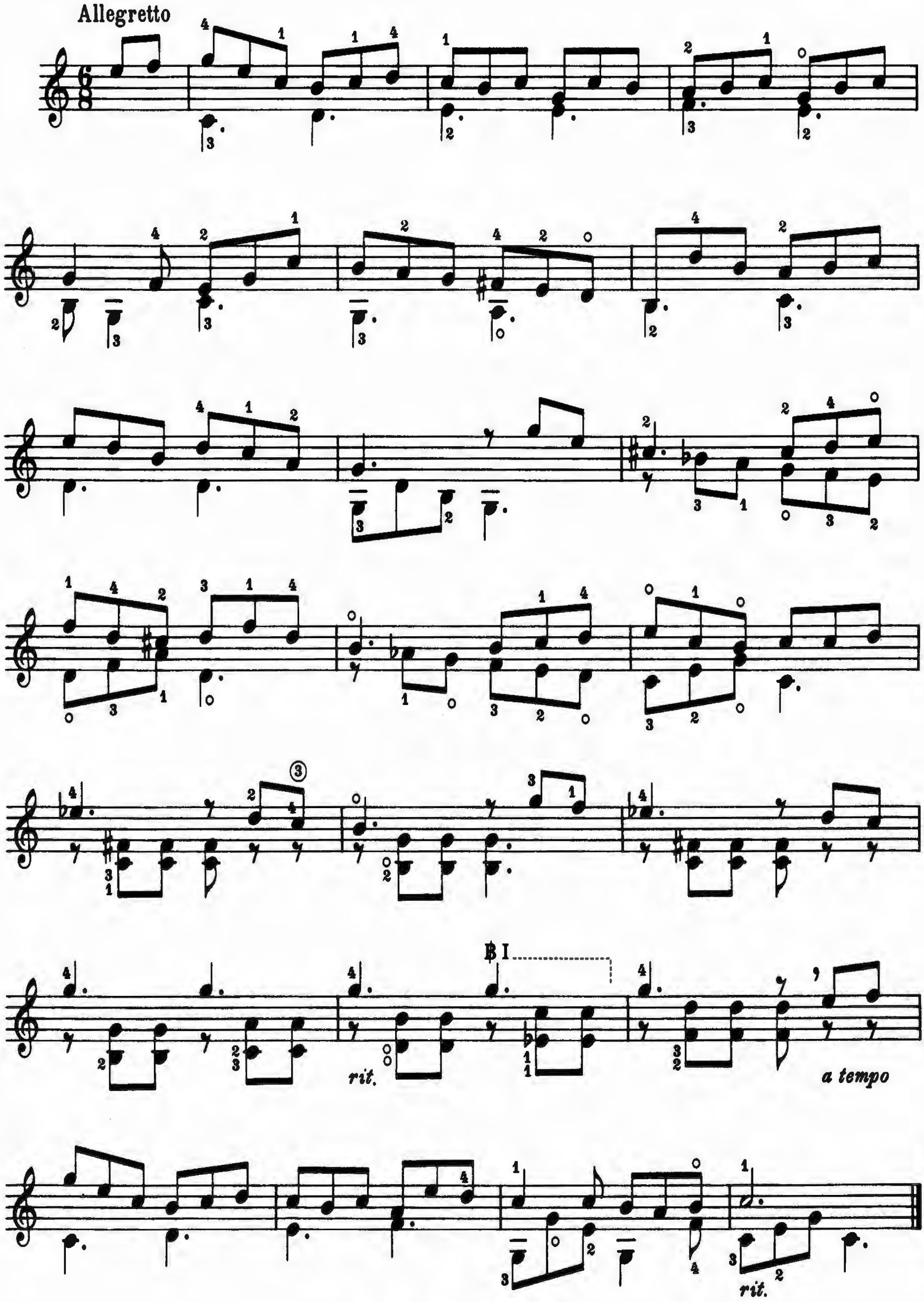
# Etude No. 2

M. GIULIANI

Allegretto

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# Etude No. 3

M. GIULIANI

Moderato

rit.

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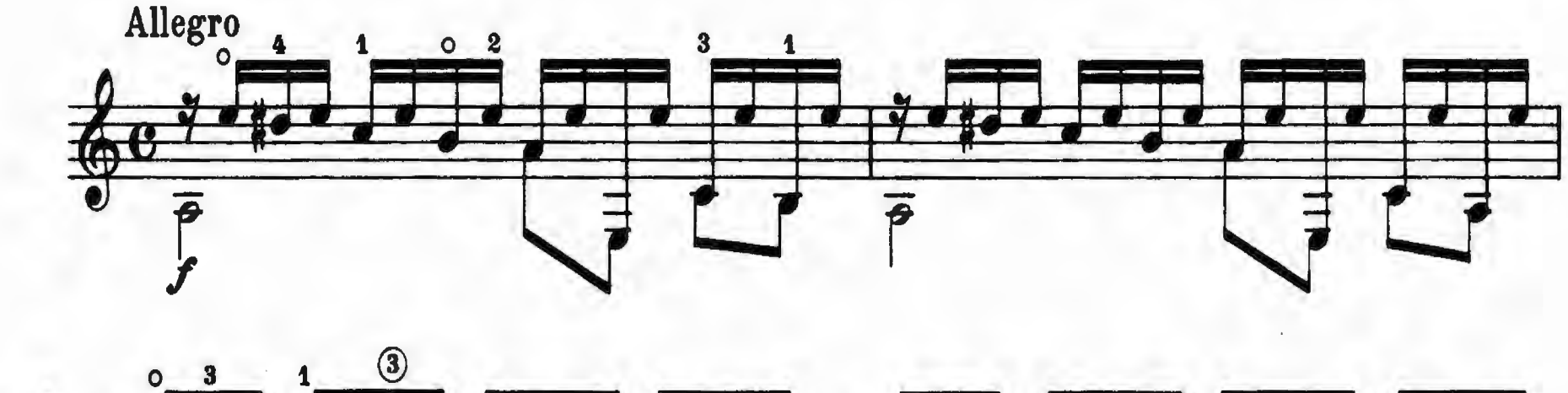
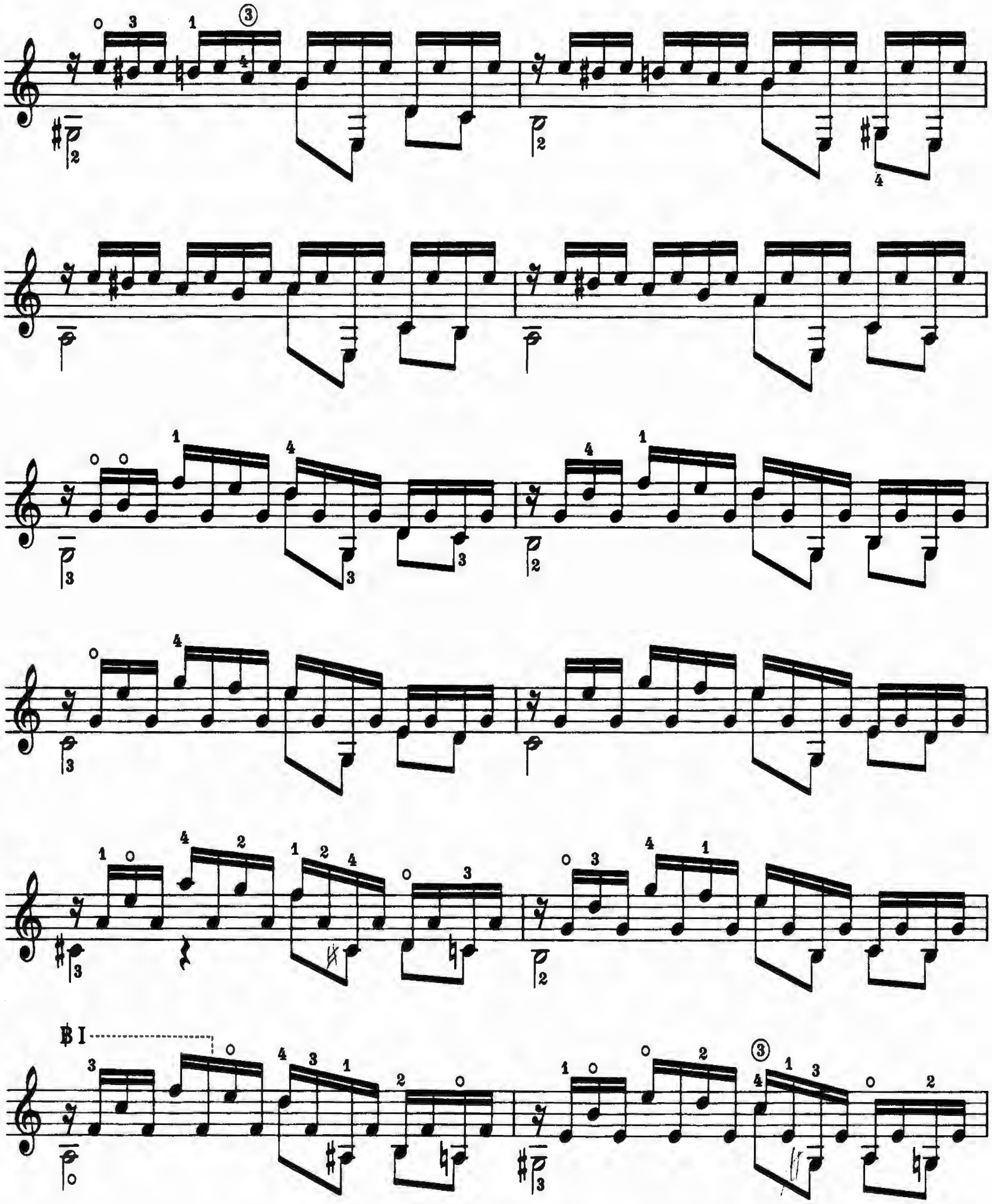
# Etude No. 4

M. GIULIANI

Allegro



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B I

*ff*

*p*

*f*

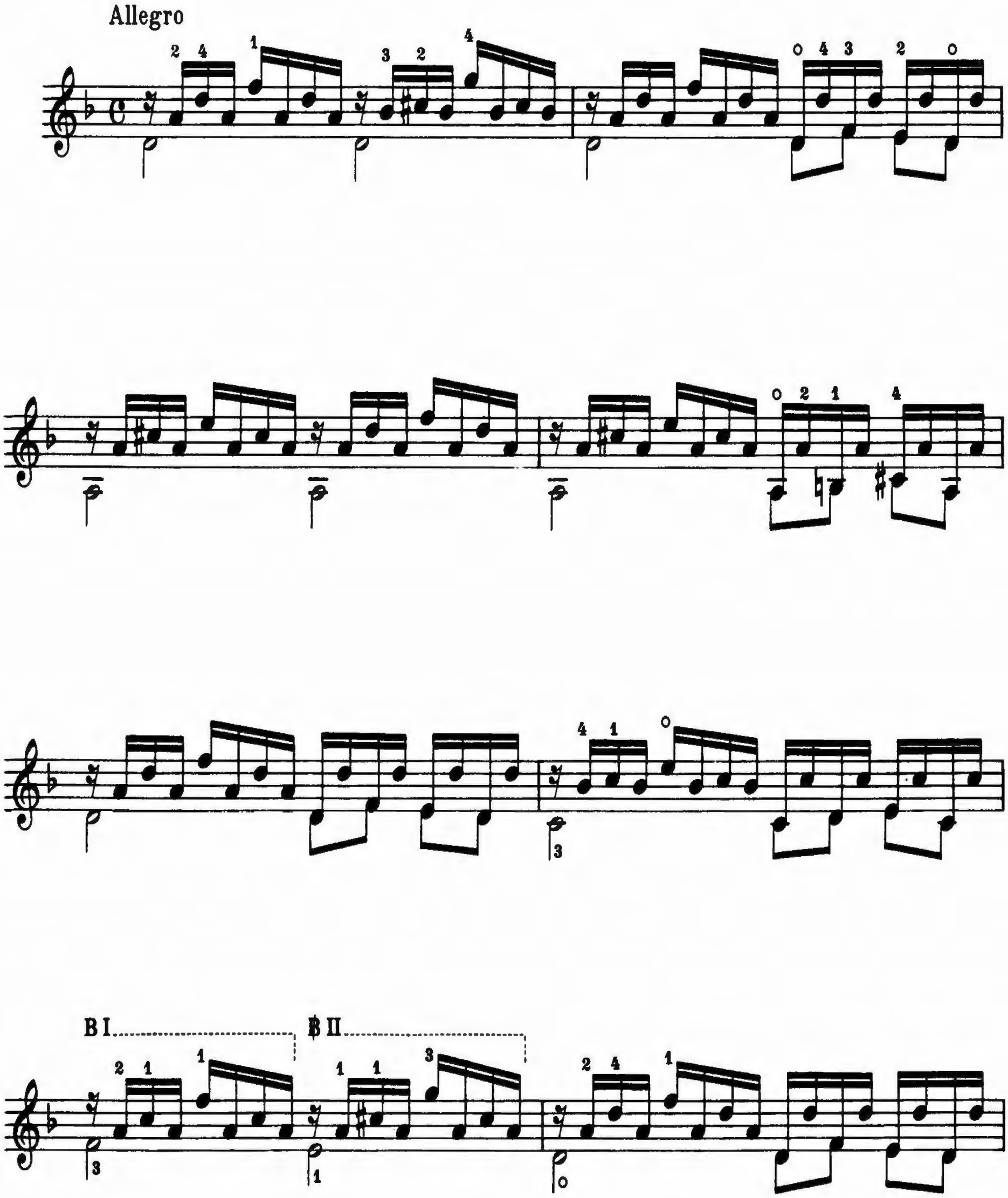
*rit.*

*p*

𝄋V

# CAPRICE

M. CARCASSI

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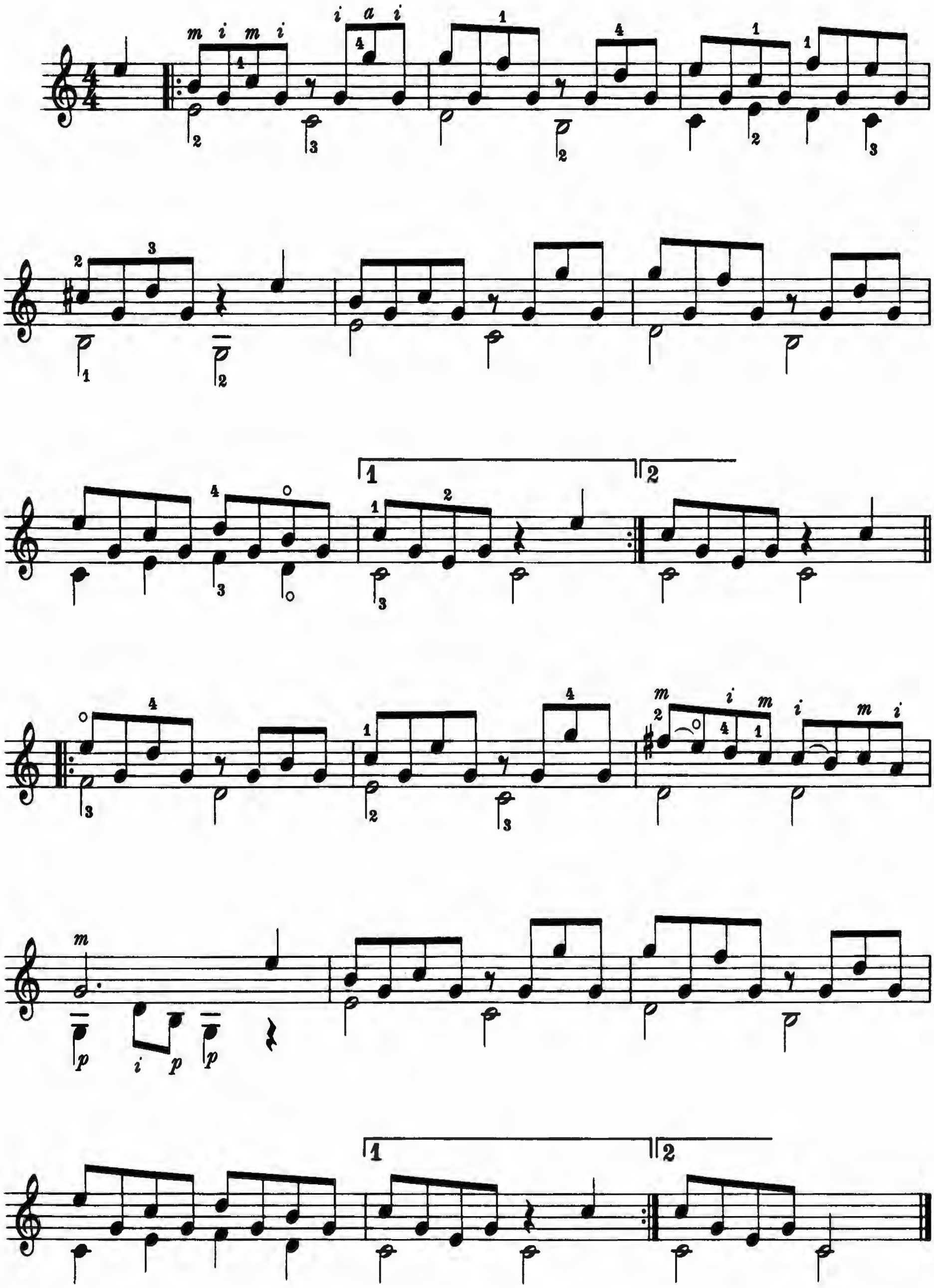
BI

BI

*rit.*

# ANDANTINO

M. CARCASSI



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# Etude in F major

Andante

M. CARCASSI

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# Etude in D major

M. CARCASSI

Allegretto

B VII

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# Etude in E minor

M. CARCASSI

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B II

B VII

B I

B I

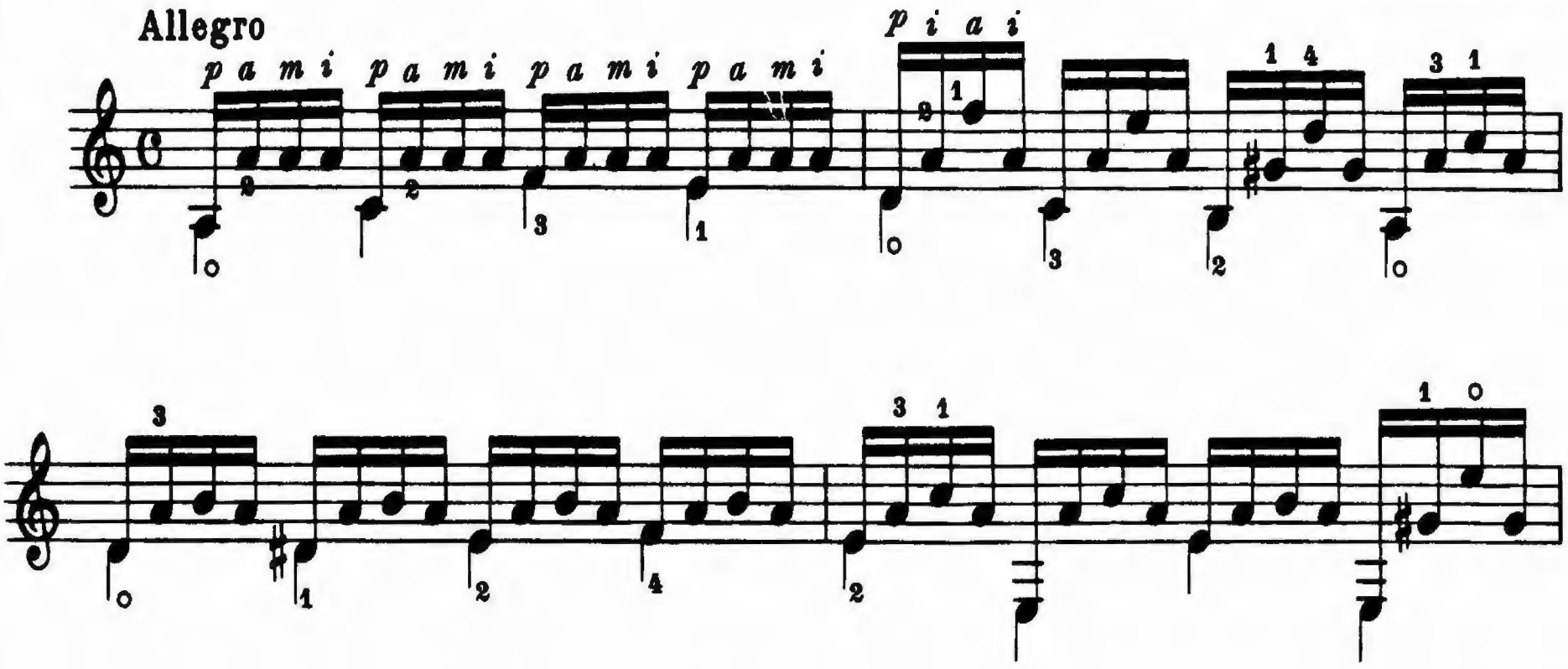
B I

B VII

# Etude in A minor

M. CARCASSI

Allegro

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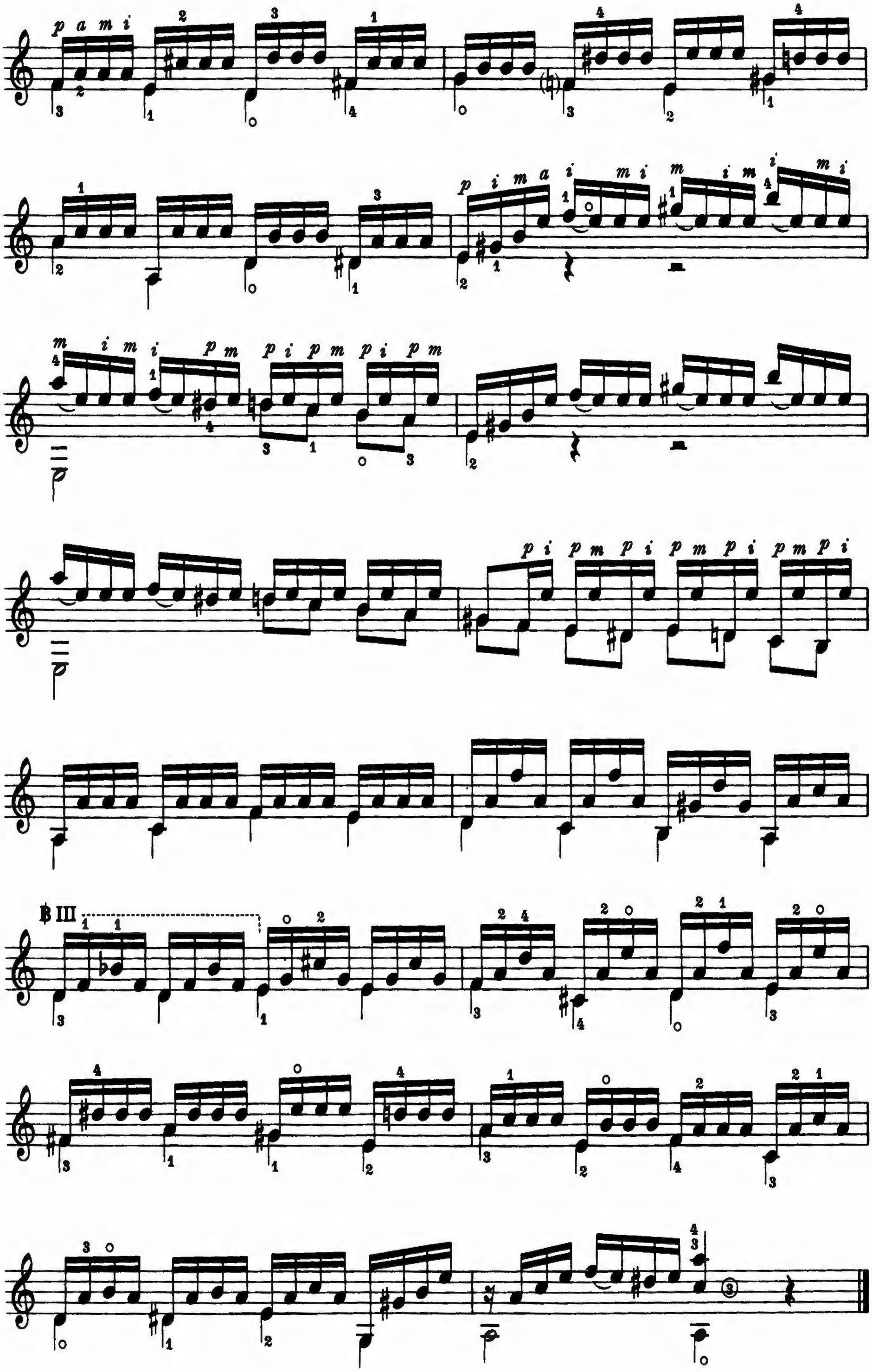
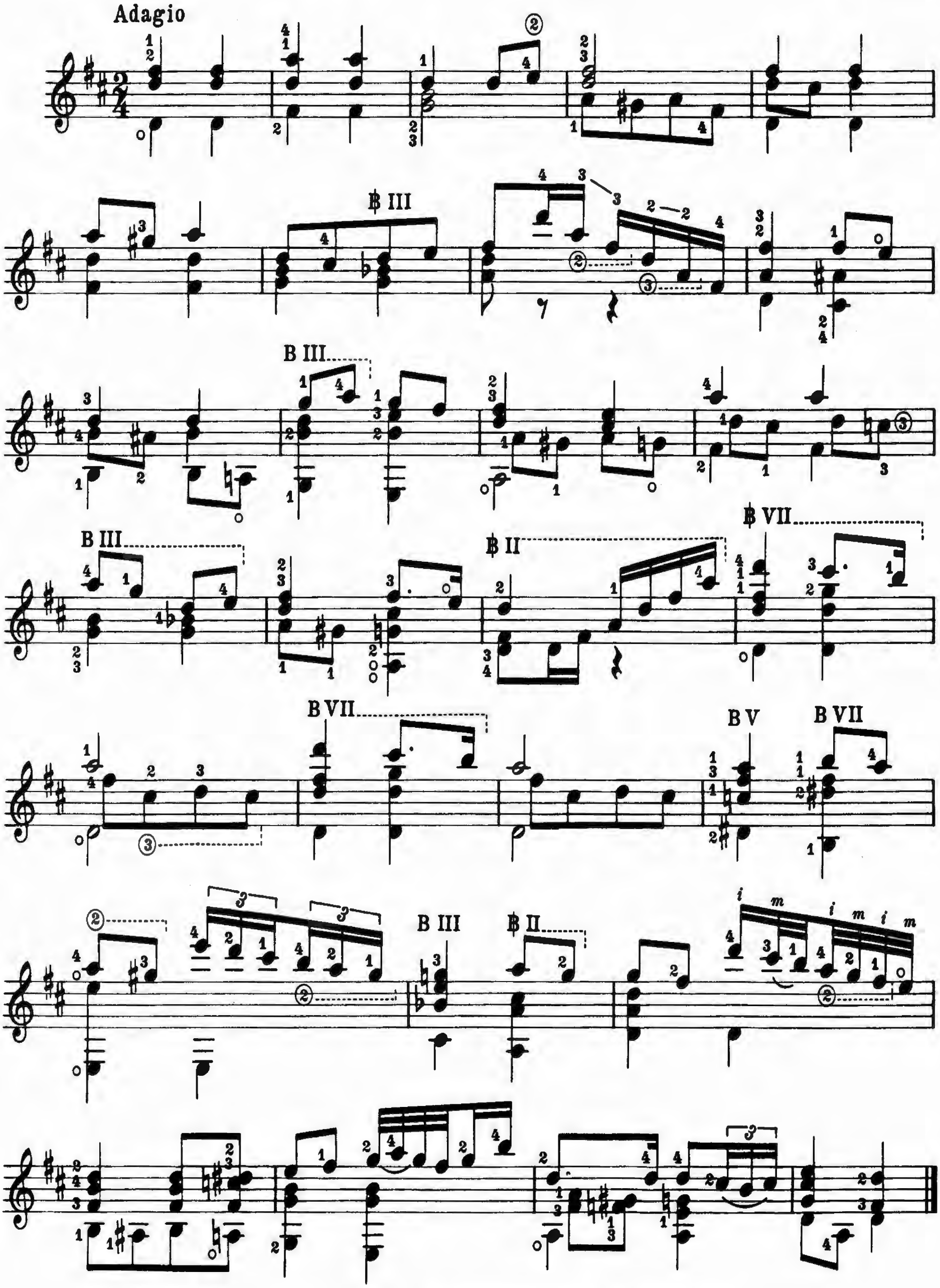

p a m i
p i m a i m i m i m i m i
m i m i p m p i p m p i p m
p i p m p i p m p i p m p i
B III

*THREE ETUDES Op. 38 by NAPOLEON COSTE*

# Etude in D major

N. COSTE

Adagio

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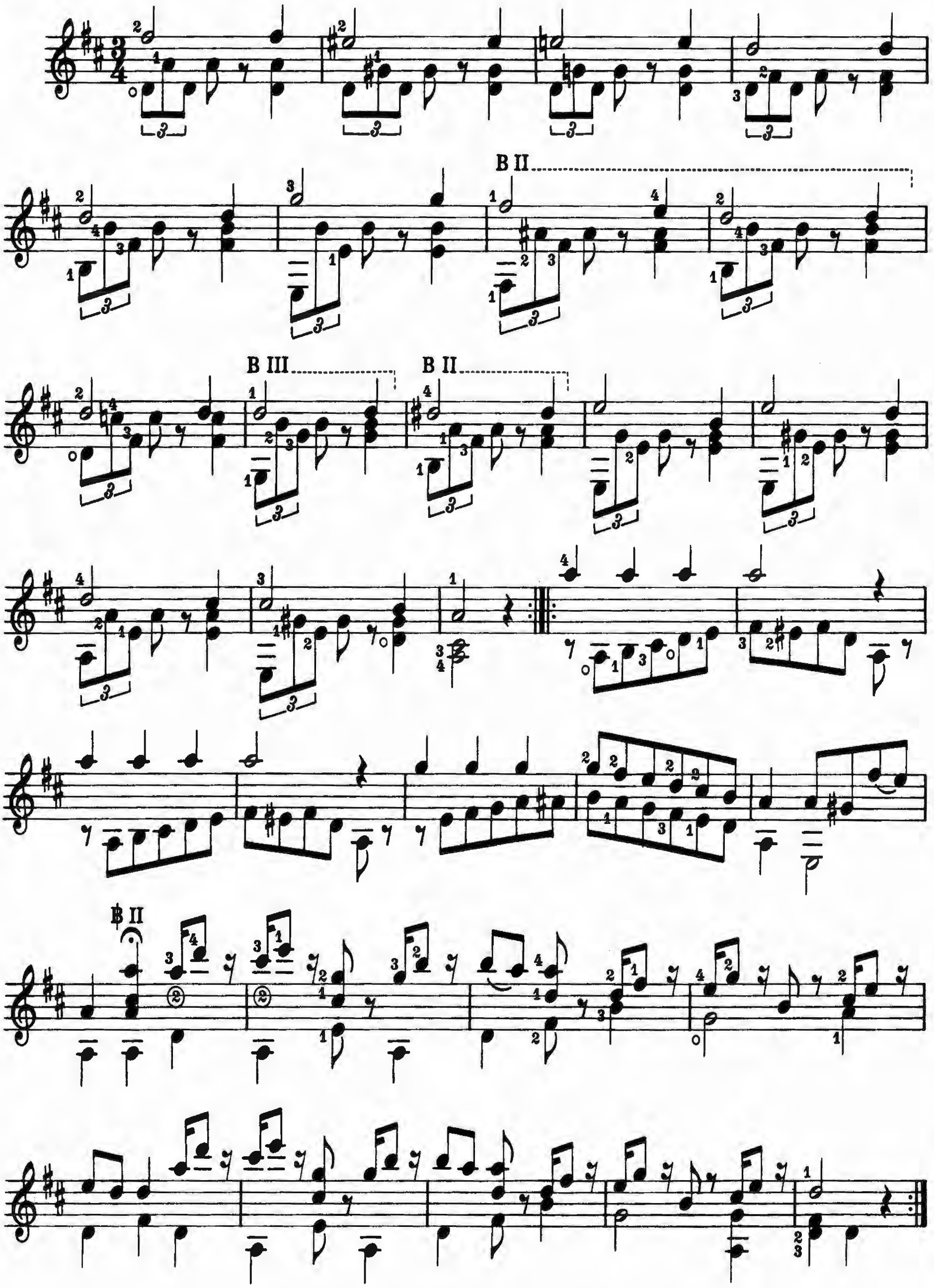
# Etude in D major

N. COSTE

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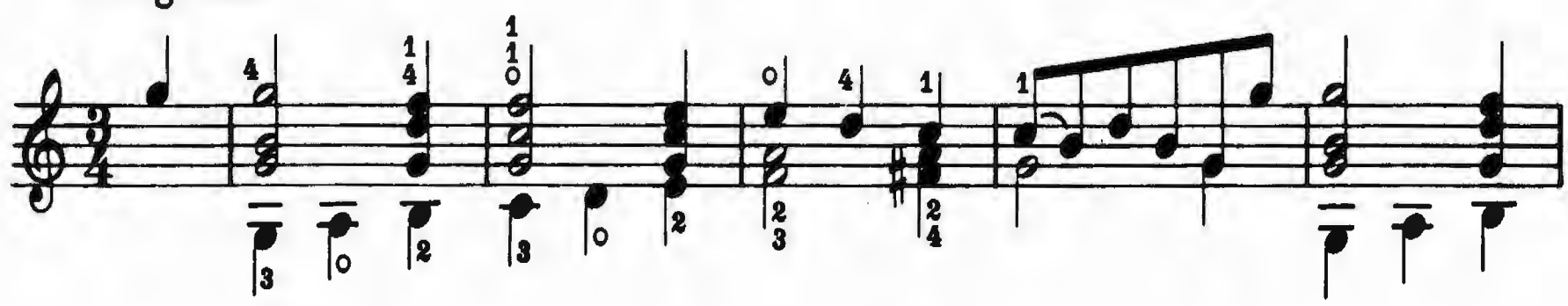
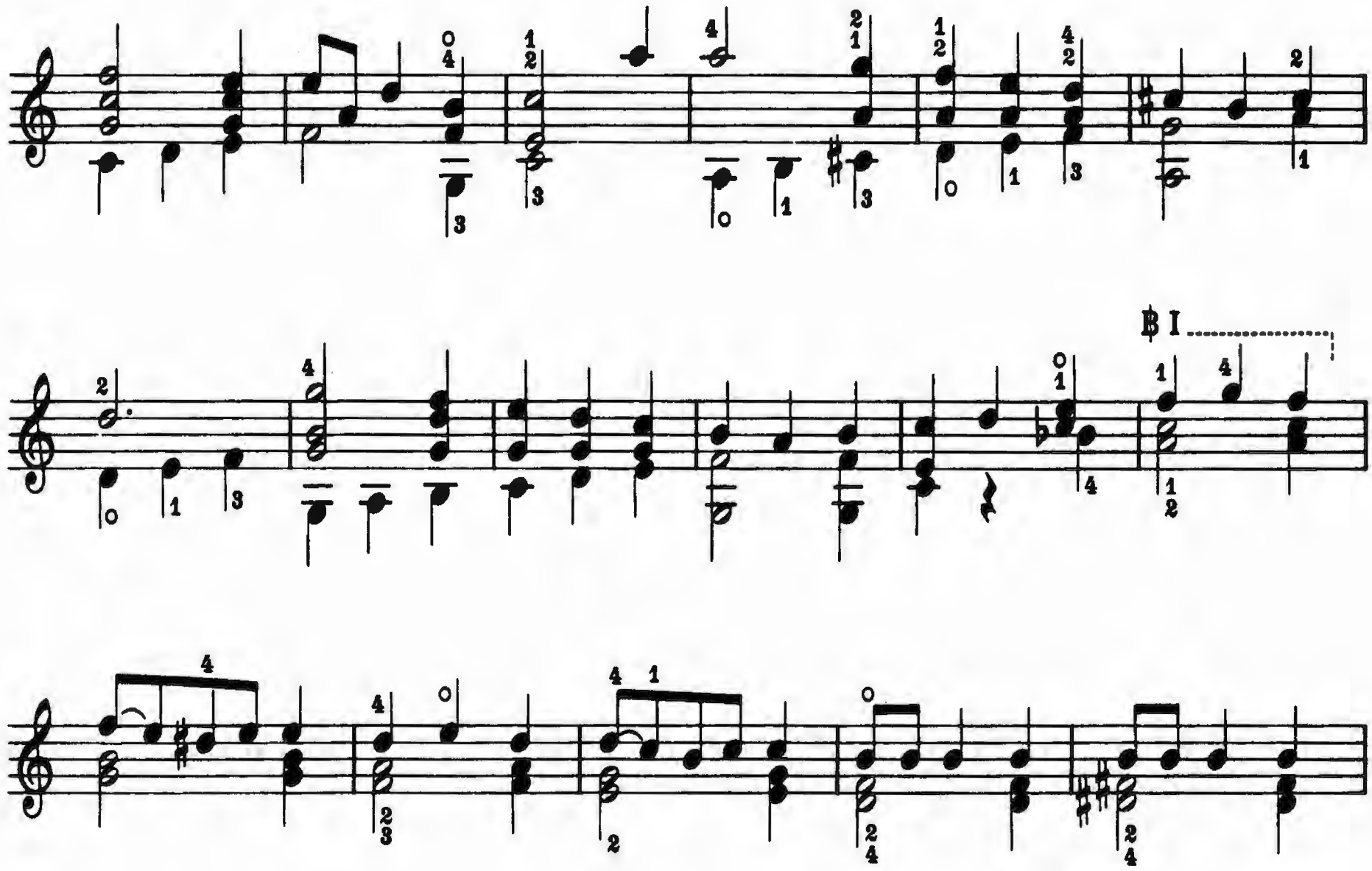
# Etude in C major

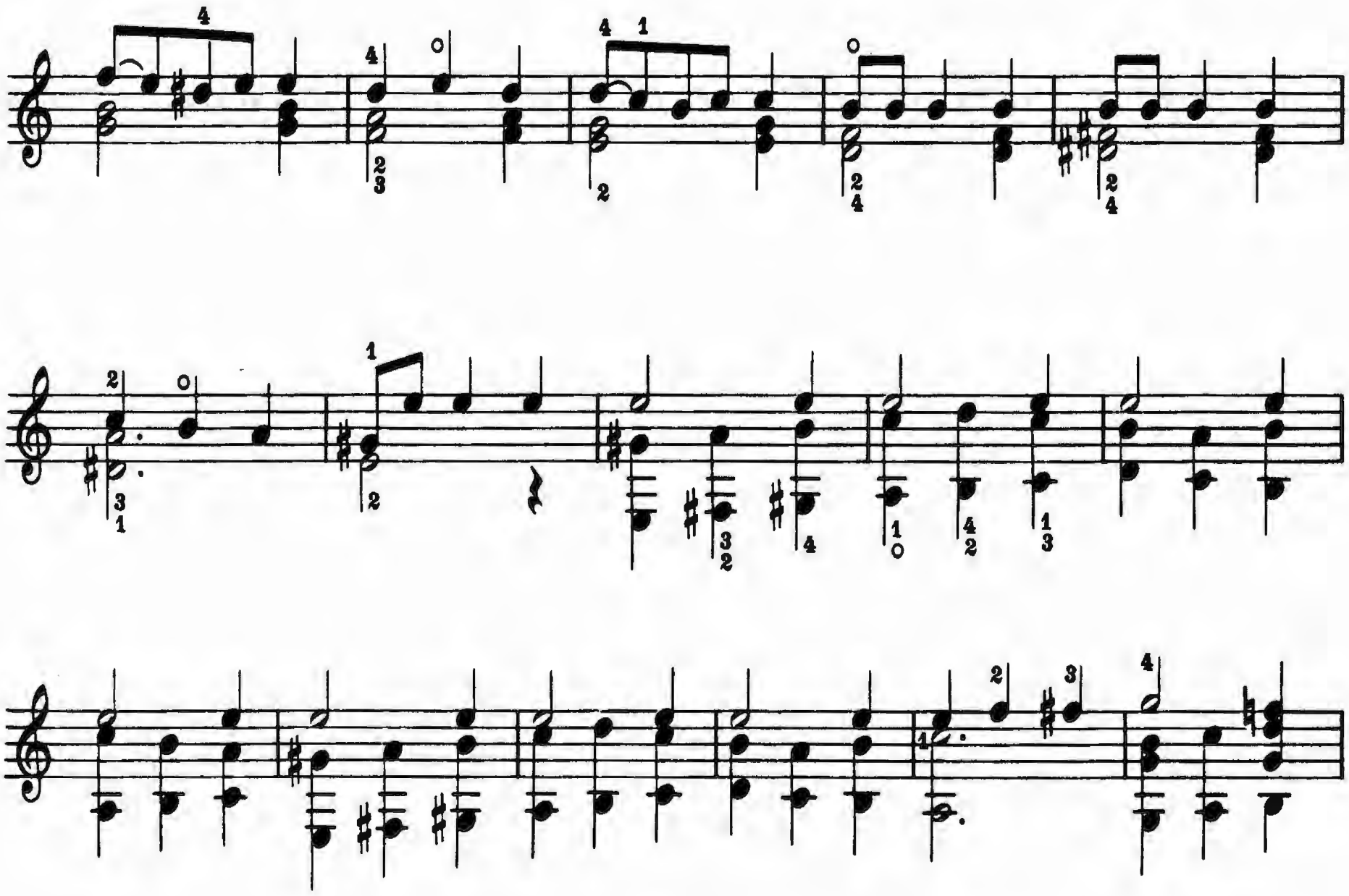
N. COSTE

Allegretto







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B VI

B V

B I

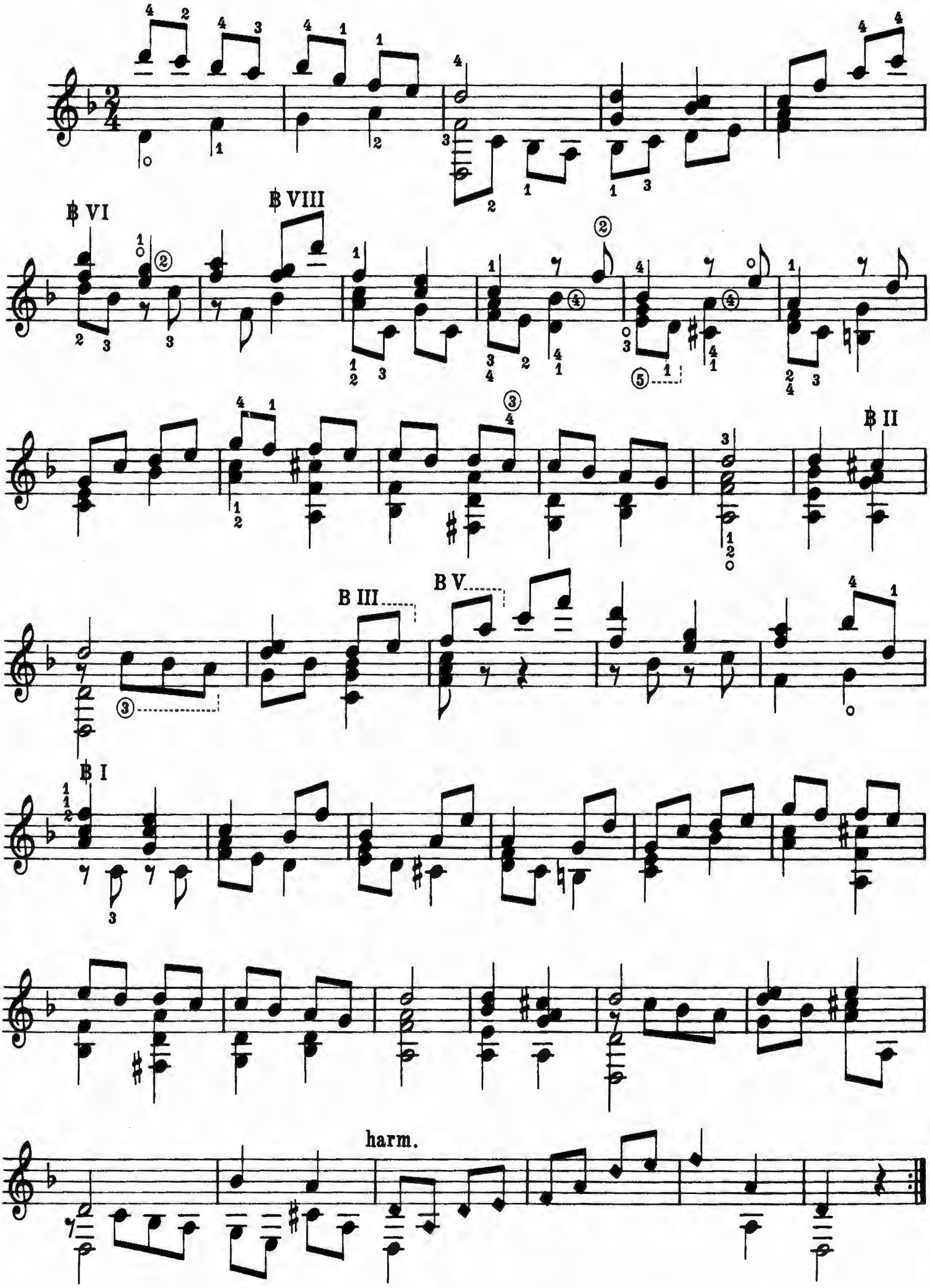
B VIII

*SIX PRELUDES by FRANCISCO TARREGA*

# Prelude in D minor

⑥ - D

F. TARREGA

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# Prelude

## (Endecha)

F. TARREGA

⑥ - D

B V

molto rit.

B X

B VIII

B II

B III

rit.

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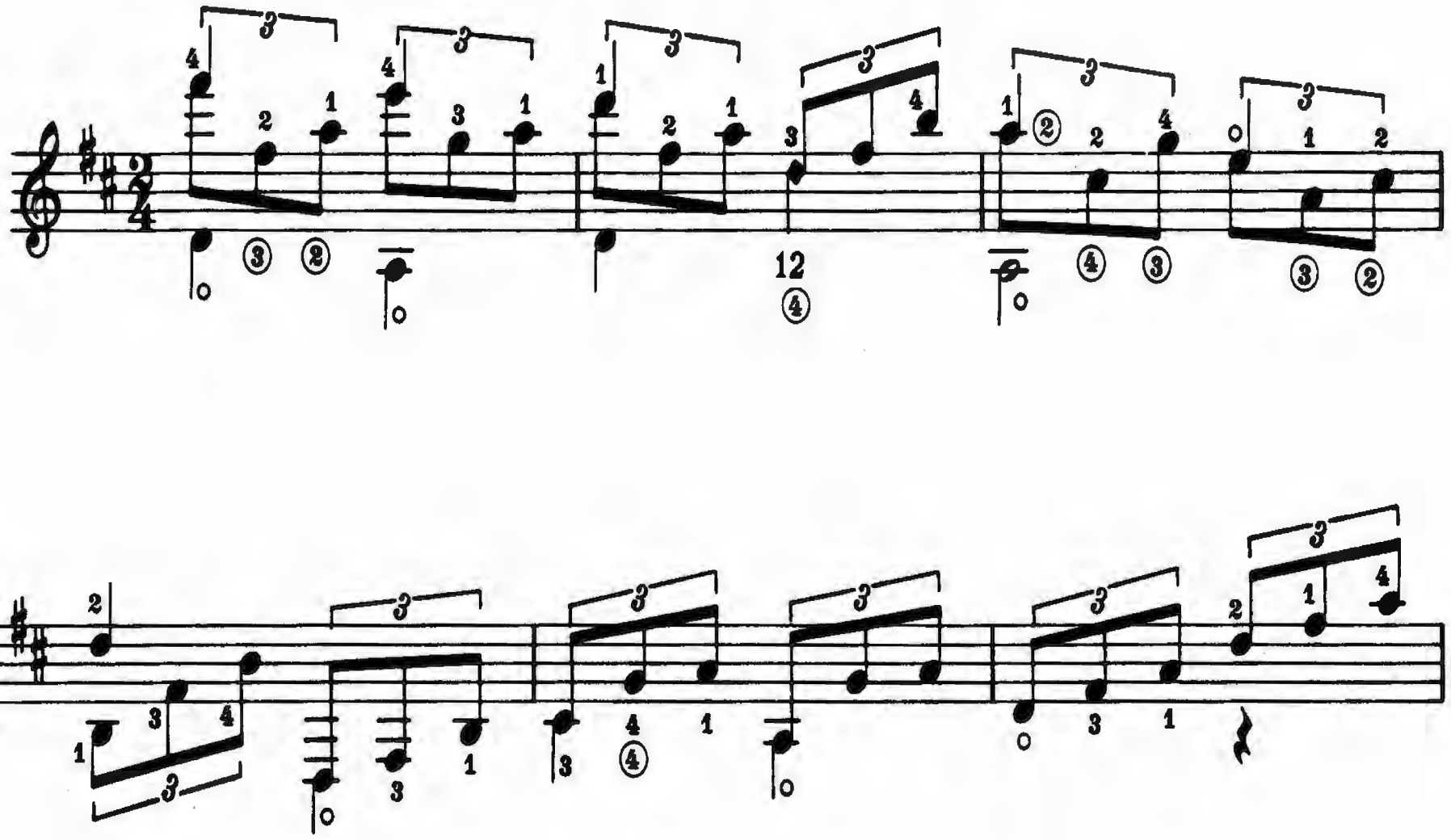
# Prelude in D major

F. TARREGA

⑥ - D

Lento

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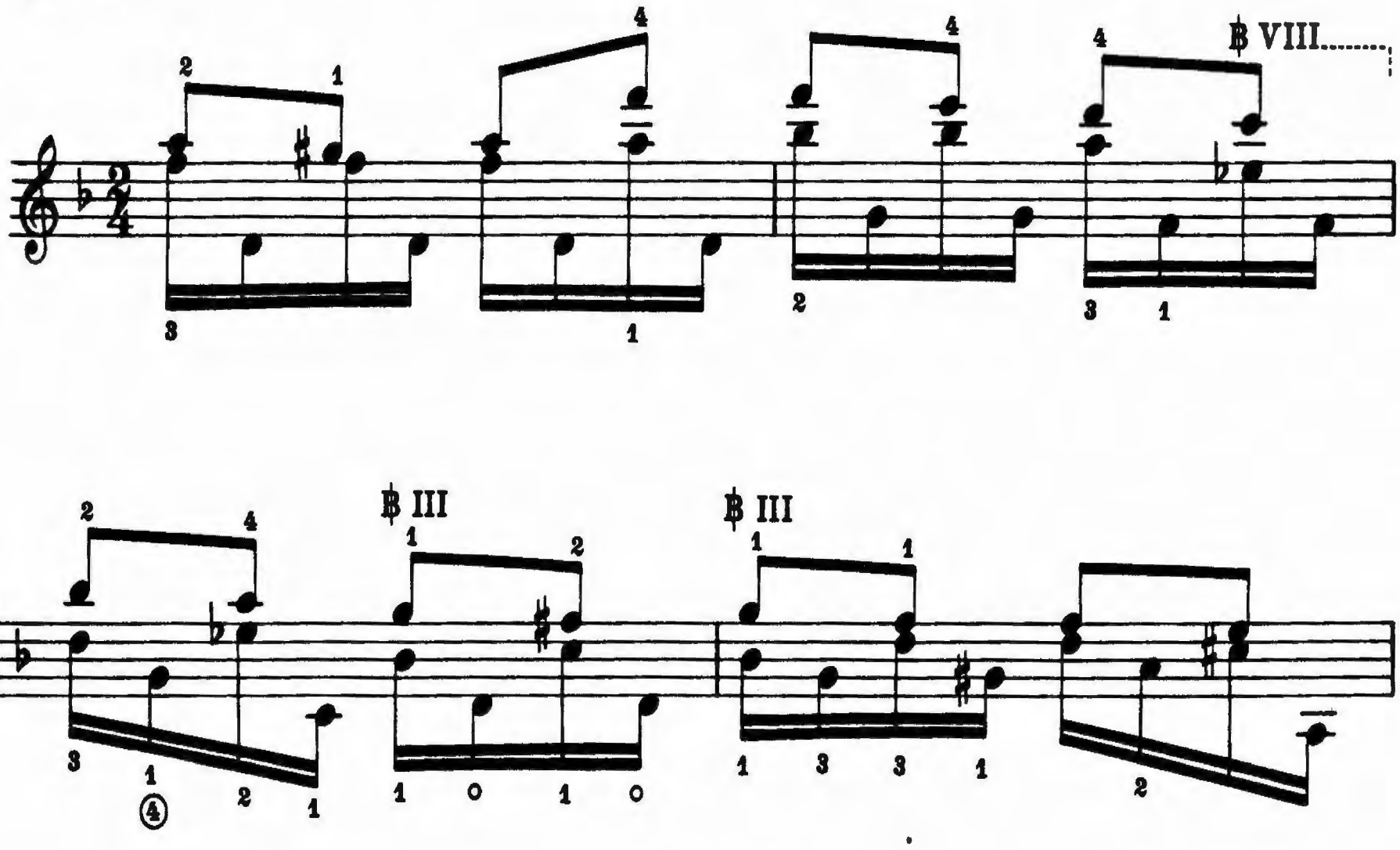
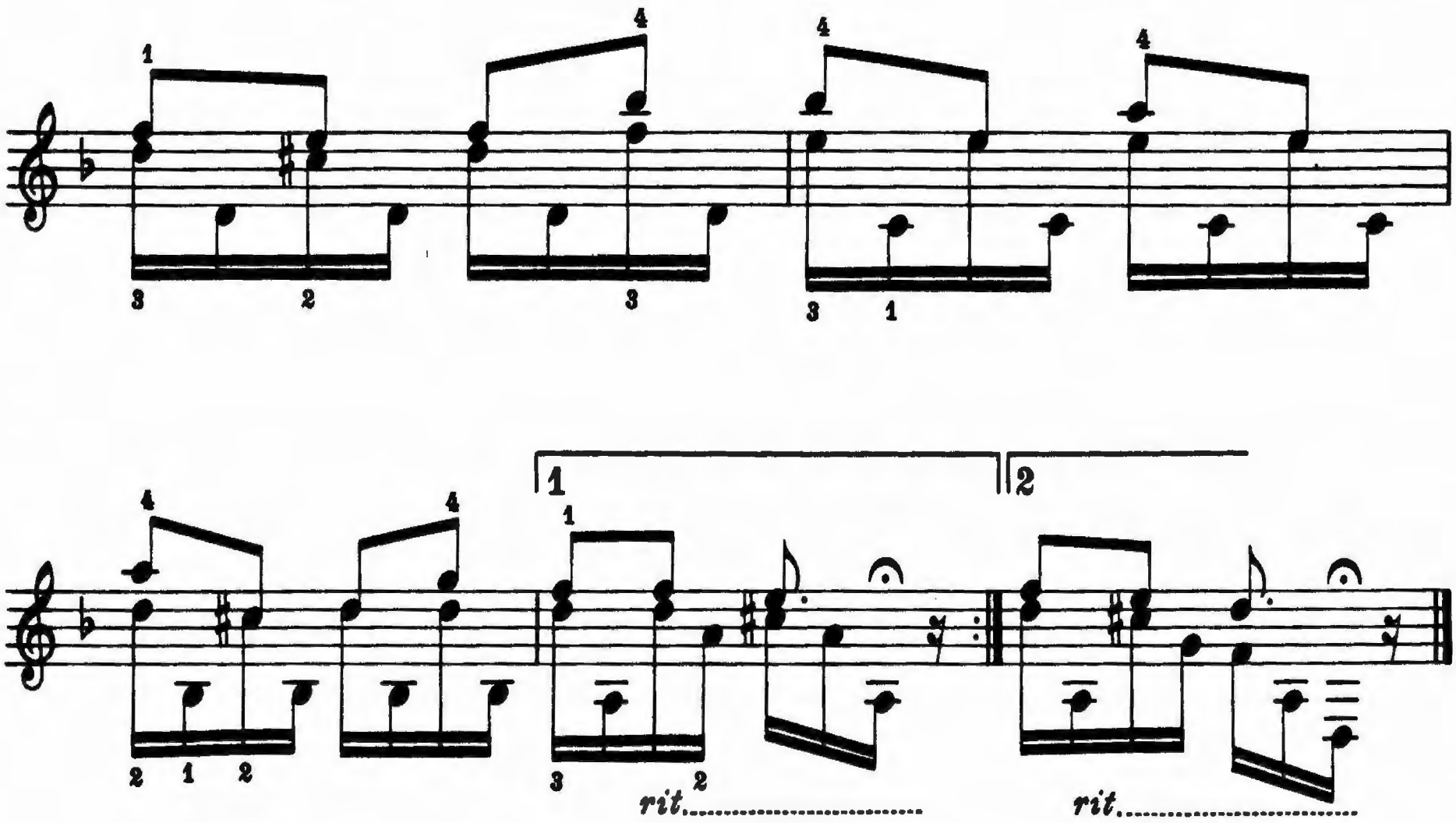
# Prelude

(Oremus)

F. TARREGA

⑥ - D

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# Prelude in E major

F. TARREGA

Adagio

B II

B VII

B IX

B II

poco cresc.

p

B II

a tempo

p

B II

B II

rit.

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# Prelude in A minor

Andante mosso

F. TARREGA

B V B III ♭ II

♭ II V B IV ♭ IV

B VI B VIII B VI

♭ V

*poco ten.*

B VIII ♭ V ♭ II

*cresc.* *a tempo*

1 2

♭ II B V

*p* *poco rit.*

*molto rit.*

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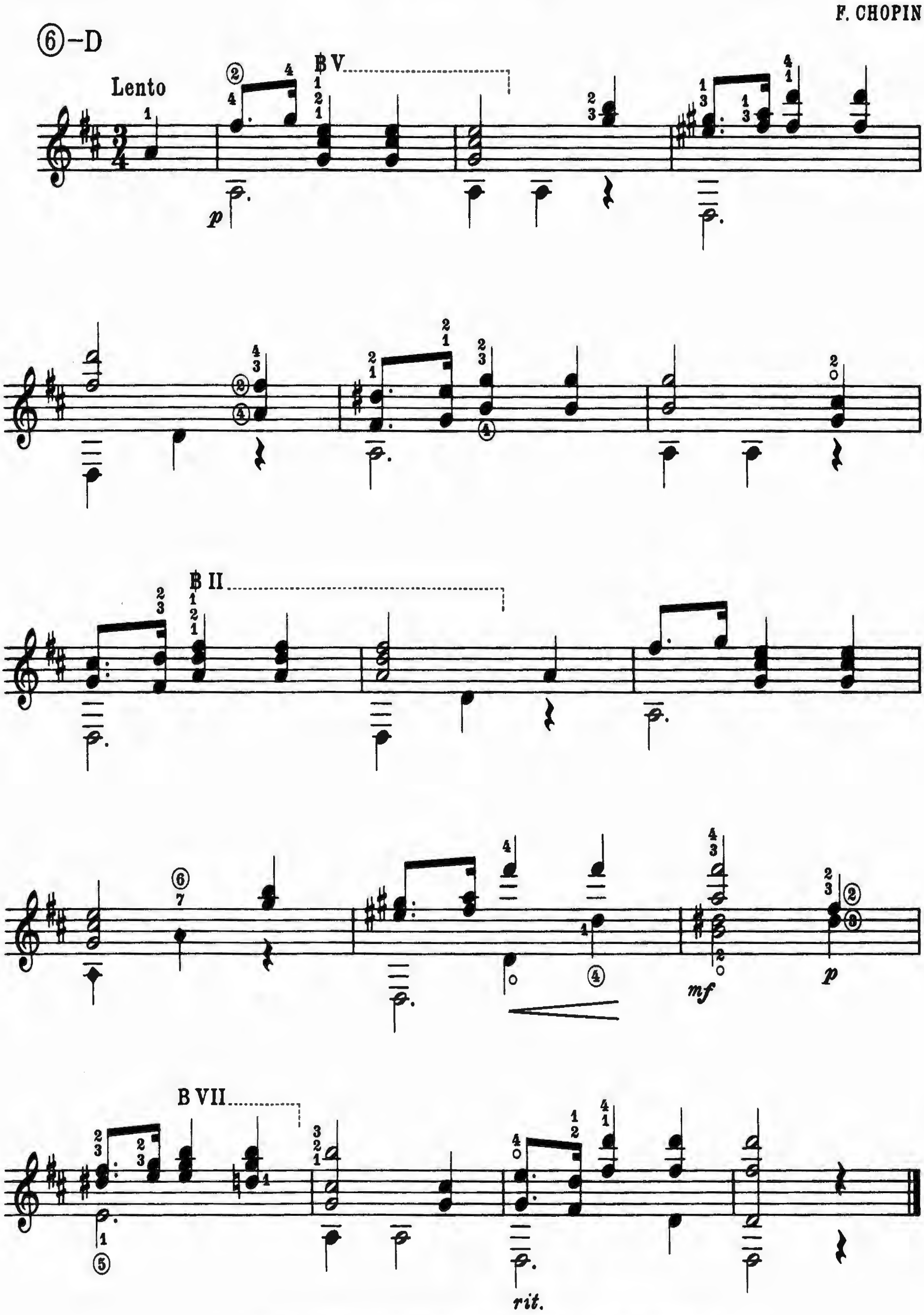
# Prelude No.7

F. CHOPIN

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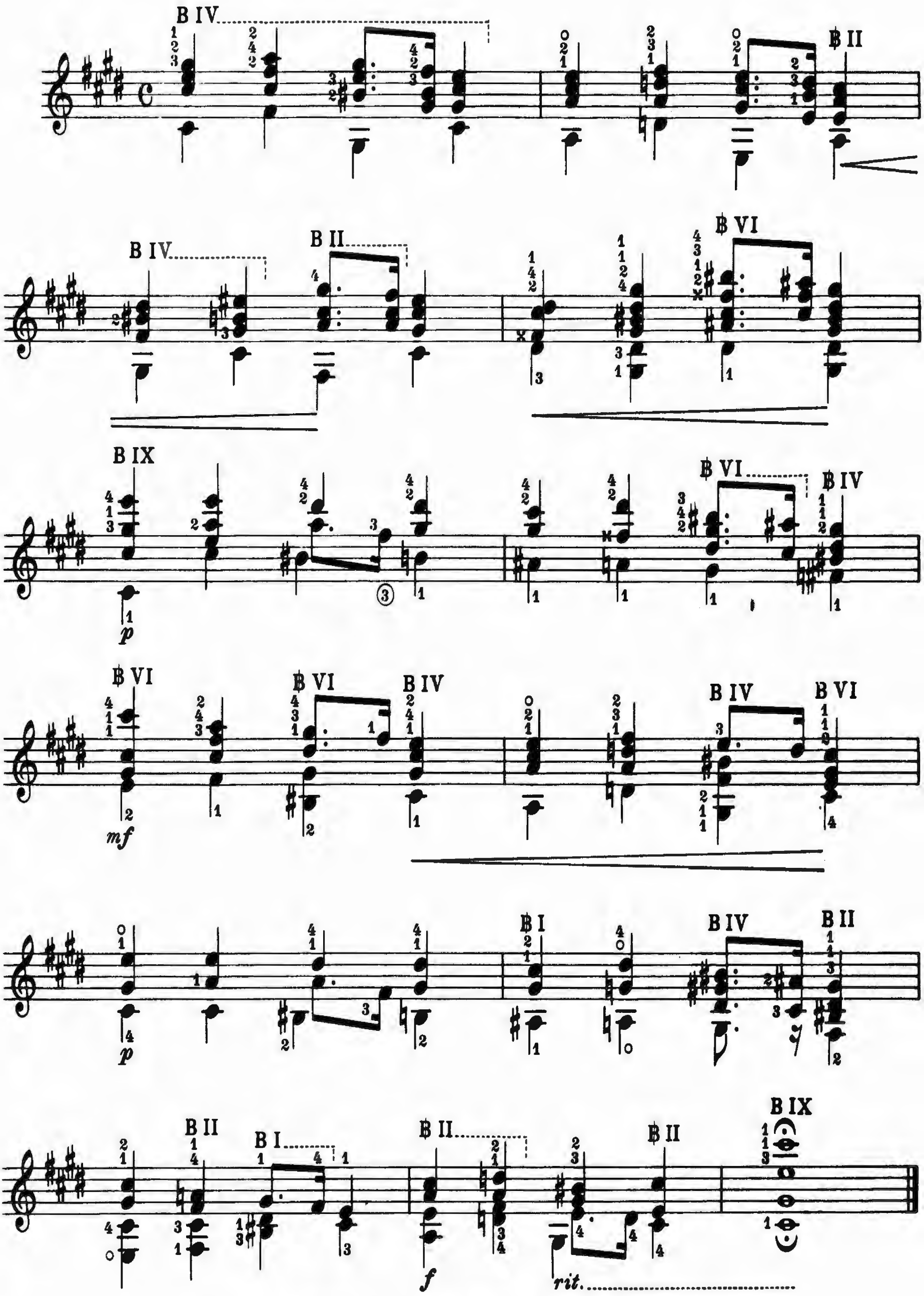
# PRELUDE No. 20

F. CHOPIN

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# ELEGIE

JULES MASSENET

B II

*mp*

B II

*rit.*

*a tempo*

B II

*rit.*

*a tempo*

♭ VII

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B VII

B VII

rit.

a tempo

B II

rit.

a tempo

B V

B IV

B VII

molto rit.

pp

## THE INTERMEDIATE SERIES

In general terms, the intermediate series is primarily intended for the guitarist who has successfully completed one year of study of the instrument. More specifically, it is intended for the guitarist who has been exposed to four basic aspects of classical guitar technique: SCALES, ARPEGGIOS, BARRES, and SLURS. The technical demands of the music in this folio seldom feature any more than a basic acquaintance with those four aspects of the technique of the instrument. Scales and arpeggios are never intricate, barres are not generally sustained beyond the length of two measures, and slurs are used only in the enhancing of melodic phrasing.

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# MARIO ABRIL

Mario Abril, brilliant young musician and concert artist was born in Havana, Cuba. He began the study of piano and violin, as well as music theory and literature at a very early age. Still in his teens, he took part in the ill-fated Cuban Bay of Pigs invasion in 1961. He was captured, and during his 22 month imprisonment he met the well known Cuban guitarist Hector Garcia who was also a political prisoner. Garcia became Abril's teacher, and for the next several years after their release from prison, the two musicians worked together. Later, Abril studied guitar under the renowned English virtuoso Julian Bream. Abril's academic accreditation includes a degree in guitar from the University of Albuquerque, New Mexico, and a Ph. D. degree in music theory from The Florida State University, School of Music.

Abril has performed extensively in the United States and abroad. Of his playing, *The Toronto Globe And Mail* said: "Sheer technical virtuosity!" *The London Free Press* remarked: "He brought to the stage a knowledge of communication with an audience . . . the unmistakeable air of the professional musician - public performer." *The Sarosota Journal* claimed: "Flawless, exquisite playing." He has also been featured on television and radio in North America and England.

After several years on the faculty of The Florida State University, School of Music, Dr. Abril has now joined the staff of Hansen Publications as Editor-in-Chief.